

THE MUSICAL TIMES

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ROYAL CHORAL SOCIETY. ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.
Conductor: SIR FREDERICK BRIDGE, C.V.O.

FORTY-FIFTH SEASON, 1915-16.
PROSPECTUS.

SATURDAY, NOVEMBER 6, 1915, AT 3.
ELIJAH - - - **MENDELSSOHN.**
MISS RUTH VINCENT. | MISS PHYLLIS LETT.
MR. BEN DAVIES. | MR. THORPE BATES.

SATURDAY, DECEMBER 4, 1915, AT 3.
CREATION - - - **HAYDN.**
MISS AGNES NICHOLLS.
MR. JOHN COATES. | MR. BERTRAM MILLS.
FOLLOWED BY

CARILLON - - - **ELGAR.**
MADAME TITA BRAND CAMMERTS.

SATURDAY, JANUARY 1, 1916, AT 3.
MESSIAH - - - **HANDEL.**
MISS ESTA D'ARGO. | MADAME KIRKBY LUNN.
MR. WALTER HYDE. | MR. HERBERT BROWN.

SATURDAY, FEBRUARY 5, 1916, AT 3.
REQUIEM - - - **VERDI.**
MISS RUTH VINCENT. | MADAME KIRKBY LUNN.
MR. ALFRED HEATHER. | MR. ROBERT RADFORD.

SATURDAY, MARCH 4, 1916, AT 3.
THE DREAM OF GERONTIUS
ELGAR.
MISS MURIEL FOSTER.
MR. GERVASE ELWES. | MR. FREDERICK RANALOW.

SATURDAY, APRIL 1, 1916, AT 3.
ISRAEL IN EGYPT - - **HANDEL.**
MISS MARY LEIGHTON. | MADAME ADA CROSSLEY.
MR. GRAHAM SMART. | MR. HERBERT BROWN.

GOOD FRIDAY, APRIL 21, 1916, AT 3.
MESSIAH - - - **HANDEL.**
MISS CARRIE TURB. | MISS PHYLLIS LETT.
MR. JOHN COATES. | MR. ROBERT RADFORD.

An EXTRA CONCERT, the Programme of which will consist of CHRISTMAS CAROLS and other YULE-TIDE MUSIC, will be given in DECEMBER, 1915. The date and full particulars will be announced later.

BAND AND CHORUS, ONE THOUSAND PERFORMERS.
Organist: MR. H. L. BALFOUR, Mus. Bac.

Of the EIGHT CONCERTS to be given, Six will be included in the Subscription Series. Prices of Subscription for these Six Concerts: Stalls, £1 10s.; Arena, £1 10s.; Balcony (Reserved), £1.

Prices of Tickets for each Concert: Stalls, 7s. 6d.; Arena, 6s.; Balcony (Reserved), 4s.; Unreserved, 2s. 6d.; Gallery (Promenade), 1s.

Subscribers' names can now be received, seats secured, and prospectuses obtained at the Ticket Office, Royal Albert Hall, and the usual agents.

There are still a few Vacancies in the Choir for Tenors and Basses.

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President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

L.R.A.M. Examination. Last day for entry, October 30.
Lecture by TOBIAS MATTHAY, Esq., F.R.A.M., on "Rubato," Wednesday, October 13, at 3.30.
Lectures by DR. H. W. RICHARDS, Hon. R.A.M., Wednesdays, October 20 and 27, at 3.30.
Fortnightly Concerts, Saturdays, October 16 and 30, at 8.
MICHAELMAS HALF-TERM begins Thursday, November 4.
Entrance Examination, Monday, November 1, at 3.
JUNIOR DEPARTMENT is now open.
Full particulars will be sent on application.

J. A. CREIGHTON, Secretary.

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Hon. Secretary: CHARLES MORLEY, Esq.

The CHRISTMAS TERM commenced on Monday, September 27. Syllabus and Official Entry Form may be obtained from The Registrar.

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DIRECTOR OF EXAMINATIONS—G. AUGUSTUS HOLMES, Esq.

HIGHER EXAMINATIONS, 1915.

The following is a List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at the Provincial and Colonial Centres for the half-year to July, 1915:—

DIPLOMAS IN PRACTICAL MUSIC

LICENTIATES (L.L.C.M.)

PIANOFORO PLAYING.—Edward Ashton, George B. Beattie, Harold G. Baker, Edith M. Bourton, Bertha C. Bramwell, Florence Burt, George A. Chambers, Florence E. Cole, Elizabeth G. Cule, Beatrice J. Calvert, Wifred Carrington, Gertrude A. Cook, Gladys Coste, Cecilia C. Conaghty, Edith M. Daniels, Emmeline Downing, Lily W. Dransfield, Dorothy E. Dines, Elizabeth F. Dickinson, Kathleen Alice Ellis, Clara Eno, Constance Easton, Freda M. L. Fanthorpe, Gladys Frater, Kathleen A. Finnie, Emma M. Greatorex, Rachel M. Harries, John Haze, Ethel F. Hunt, Gertrude E. Hurst, Ellen A. Homes, Thomas W. Howson, Kathleen Harrington, Vera Howden, Emily Jones, Lilian Jones, Arthur H. Jenkins, Gertrude Johnson, Violet Joseph, Norah K. Kemp, William R. Knox, Kitty Luscombe, Dorothy M. Lewis, Edith L. Lockard, Irene Levi, Petronella P. McGrath, Minnie Maskell, Minnie Meredith, Florence V. Margetson, Minnie Morris, Bledow M. Noga, Edith Mumby, Arthur G. Mead, Laura Molineux, F. Isabel Marks, Lucy I. Maynard, Clarice E. Maynard, Doris Manger, Ethel H. Marjorie Pinnington, Elizabeth Robinson, Lilian M. Robinson, Mary Reavey, Ida Radcliffe, Linda I. L. Robertson, Anna G. Spies, Isabell M. Smith, Doris L. Smith, "Florence" R. Smith, Doris Smith, Kathleen M. Sisson, Dorothy Speed, Ellie Schaaf, Cecil A. Shaw, Jessie Slanning, Edna M. Turner, Gertrude A. Towers, May Tindle, Norah I. Tuckfield, George I. Thomas, Nellie Webber, Doris M. Wilson, Nora M. Walker, Tom Webster, Florence Warhurst, Edith Walker, Victoria M. Wright, William H. Warn, Elsie Whitaker, Beryl J. Wain, Margaret J. Watson, Edward White.

ORGAN PLAYING.—Harold O. Newman

VIOLIN PLAYING.—Alice Gray, James Little.

SINGING.—Ethel M. Collins

ELOCUTION.—Gladys H. E. Daniel, Maude M. Grellet, Nellie Harrison, Eva Pitt

ASSOCIATES (A, I, C, M)

May Protheroe, Mary J. Parkes, William Phillips, Gwendoline Parker, Winifred A. Plowes, Helen M. Philpott, Annie E. Pearce, Mrs. Hazel G. Potter, Elizabeth Quirk, Evelyn M. Rogers, Bessie J. Rowan, Maude Reed, Amy Rogerson, Ivy A. Rickett, Maurice J. Renick, Etheldreda N. Robinson, Idwal Rees, Jeanie Russell, Margaret M. Roddy, Harrriet G. Richards, Gladys A. E. Riley, Hilda O. Richardson, Phyllis G. Rodway, Emily L. Robinson, Mary Richards, Gladys Roberts, Gertrude Ramm, Dorothy Rouse, Lillie Rogers, William J. Reed, Mrs. J. Reed, Rooney, Kathleen E. Reynolds, Ruby W. Regelin, Elsie M. Rossiter, Gladys Ridge, Hilda F. Raworth, Louise F. Shaw, Elsie V. Stringer, Gladys H. M. Silvers, Hebe Strange, Christina H. Stevenson, Amy O. Swindley, Gladys Scholes, Ada E. Swift, Olga Seymour, Constance A. Staines, Enid I. M. Schultz, Ethel G. Sage, Laura Shoemsmith, Elizabeth Smith, Beatrice L. Smith, Gladys Sucksmith, Kitty M. Stocks, Martha Smith, Ewart Simpson, Mary C. Spaur, Gertrude F. Stephens, Ida M. Southward, H. Frances Symonds, Annie E. Sims, Barbara Sanders, George C. Starkey, Florence Singleton, Dorothy Sale, Hilda R. Sims, Millicent Sykes, Ellen G. Stampton, Elwin Smith, Carrie C. Schade, Virginia M. Stevenson, Jean Shepherd, Lois G. Smith, Mary C. Sawle, Olga I. Simon, Gladys Stewart, May Thomas, Jennifer Thomas, Mrs. Thomas, Gladys Taylor, Agnes Turton, Harry Tomkinson, Annie Tonge, Lina J. Thomas, Gladys E. Taylor, Noncy E. M. Thomas, Thomas, Mrs. Thomas, Katie Thomas, Ethel Thomas, Elsie Taylor, Charles E. Taylor, Mary E. Trollope, Constance E. Thomas, Frances Taylor, Marion Thornton, Doris Tresidder, May Thompson, Richard G. Thew, Ada D. Tolhurst, Thelma Thurgar, Flossie P. Taylor, Eileen C. Vane, Ivy G. Walker, Emily Wrest, Jessie Whitehead, Molly Walsh, Rachel B. Wilson, Fred Waterworth, Beatrice E. Wilson, Ivy Winter, Kathleen H. E. Wilton, Olive Ward, Florence E. Wilby, Mildred E. Wilcox, Jane G. Walls, Margaret H. West, Dorothy L. Willets, Gladys A. J. Wilkins, Catherine Welsh, Mabel L. Wiggs, Sarah Wilshaw, Verdi Waddington, Albert Wilcock, Eva Whithy, Elsie R. Wilkins, Marion E. Walker, Florrie Williams, Lilian D. Woodward, Joseph W. West, James Williams, Florrie A. Waters, Myrtle Warters, Irene Woods, Amy Wright, Margaret M. Walton, Vera Whiffen, Rhoda V. Williams, P. Lourense Walker, Clara L. Young.

* Gold Medalist. † Silver Medalist.

LONDON COLLEGE OF MUSIC.

DIPLOMAS IN PRACTICAL MUSIC—Continued.

ASSOCIATES (A.L.C.M.)—Continued.

VIOLIN PLAYING.—Sylvia C. Connelley, William Connolly, Walter Disney, Louie Hubert, Edward Jenkins, Arthur B. Newsome, William H. Stubbs, Marie Sykes, Doreen R. Valentine, Frank H. Wilkinson, Gladys W. Weeks.

SINGING.—Edith M. Bailey, Betta Chadwick, Evangeline Clements, Josephine M. Cairns, Gladys M. Dart, Lily M. J. Elliott, Annie M. Fletcher, Mary I. Fullerton, Lilian Fennell, Florence G. Gunatilaka, Esther Halsall, Ethel Heaney, Ethel Honeyman, Ruth James, Dorothy P. Jennings, James Johnston, Charles C. Legge, *Teresa Owens, Ruby Penrose, Francis Sanderson, Helena Sloman, Sadie Smith, Ivylene P. Taylor, Mildred U. Tengrouse, Pattie Twells, Hilda I. Tuppen, Florence A. Trotter, Arthur J. Trivitt, Ella W. Thompson, Annie Williams, Richard Walker, Rachel M. Wallis, Arthur H. Watts, Roy Westaway, Edward Willard.

ORGAN PLAYING.—Fred Millington, Hilda M. Ninham, Herbert Parsons.

ELOCUTION.—Ethel Armstrong, Lilian T. Bellamy, Margaret Clark, Daisy L. Couzens, Mabel Davidson, Doreen L. Eathorne, Elfrida M. G. Foster, Winifred Gallon, Eleanor Hay, Mabel V. Kelly, Elsie Loughlin, Ruby I. Marsh, Ethel V. Millin, Maud M. Mabane, Hilda M. Marshall, Mabel E. Massen, Mary C. C. Moncur, Grace C. Matheson, Euphemia Morrison, Annie McQueen, Nellie Nicholls, Eva Pitt, Gertrude C. Potter, Margherita Purvis, Lorna Swan, George W. Skeet, William Stephenson, Elsie R. Smith, Tessa Trevor, Jessie J. Wise.

TEACHER'S DIPLOMA.

PIANOFORTE PLAYING.—Agnes Brown, Nina Coombes, Dorothy J. Cuthbert, Constance Fergus, Frances C. Goulding, Mary E. Kilgariff, Florence E. Middleton, Mary E. MacMahon, Leonie Tomkinson.

DIPLOMAS IN THEORETICAL MUSIC.

LICENTIATE IN MUSIC (L.Mus.L.C.M.).

Joseph Handford.

ASSOCIATES IN MUSIC (A.Mus.L.C.M.).

James W. Brocklehurst, Ettie Dahms, Georgina E. Davis, Ethel E. Davis, Christmas Evans, Nellie Macrow, Hugh T. Parry, John M. Rodgers, Annie Thomas.

* Gold Medalist. † Silver Medalist.

The examiners were: Horton Allison, Esq., Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.A.M.; Alfred W. Abdey, Esq., Mus. Doc. Oxon., F.R.C.O.; Edward R. G. Andrews, Esq.; Percy S. Bright, Esq., Mus. Bac. Lond., F.R.C.O.; S. Bath, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O.; J. Withers Carter, Esq., F.R.C.O.; Chas. T. Corke, Esq., Mus. Bac. Cantab., A.R.A.M.; Frank Ellerton, Esq., Mus. Bac. Oxon., F.R.C.O.; H. F. Hemmick, Esq., Mus. Doc. Cantab., A.R.A.M.; Arthur S. Holloway, Esq., Mus. Doc. Oxon.; G. Augustus Holmes, Esq., Director of Examinations; Arthur H. Howell, Esq.; Charles E. Jolley, Esq., Mus. Doc. Oxon.; Aug. W. Juncker, Esq.; F. J. Karn, Esq., Mus. Doc. T.U.T., Mus. Bac. Cantab.; Geo. F. King, Esq.; M. Kingston, Esq., Mus. Bac. Cantab.; Fewliss Llewellyn, Esq.; S. E. L. Spooner Lillingston, Esq., M.A., Mus. Doc. Oxon.; D. J. Montague, Esq.; F. W. Pacey, Esq., Mus. Bac., Oxon.; G. D. Rawle, Esq., Mus. Bac. Lond.; Roland Rogers, Esq., Mus. Doc. Oxon.; J. Howlett Ross, Esq.; G. Gilbert Stocks, Esq., Mus. Doc. Oxon., F.R.C.O.; E. P. Salvage, Esq.; W. H. Shinn, Esq.; Reginald J. Shanks, Esq.; C. Reginald Toms, Esq.; John Thornton, Esq.; Harold E. Watts, Esq., Mus. Doc. Oxon.

There were 1,093 Candidates for Diplomas, of which number 618 passed, 460 failed, and 15 were absent.

The HIGHER EXAMINATIONS for the DIPLOMAS of ASSOCIATE (A.L.C.M.), and LICENTIATE (L.L.C.M.), are held in London and at certain Provincial, Foreign, and Colonial centres in APRIL, JUNE, JULY, and DECEMBER; and for the DIPLOMAS of ASSOCIATE IN MUSIC (A.Mus.L.C.M.), LICENTIATE IN MUSIC (L.Mus.L.C.M.), the TEACHERS' DIPLOMA (L.C.M.), and FELLOWSHIP (F.L.C.M.) in JUNE, JULY, and DECEMBER.

The NEXT LOCAL EXAMINATION in all branches of practical and theoretical music will be held in London and at over 450 Local centres in DECEMBER. The last day of entry is November 15.

REPRESENTATIVES are required to form LOCAL CENTRES in vacant districts in Great Britain and all other parts of the world. Ladies or gentlemen willing to undertake the duties should apply to the Secretary for particulars. SCHOOL CENTRES may also be arranged.

GOLD, SILVER, and BRONZE MEDALS and BOOK PRIZES are awarded at the Examinations in accordance with the printed regulations. The awards in Medals for 1915 have been considerably extended, and full details will be found in the Syllabus.

The TEACHING DEPARTMENT of the College provides COMPLETE MUSICAL EDUCATION for Students, Amateur or Professional. PRIVATE LESSONS are given in Pianoforte, Singing, Violin, Harp, Organ, Harmony, Counterpoint, and Musical Composition (including Fugue, Orchestration, and Musical History), Mandoline, Guitar, and Elocution; also in Violoncello, Flute, Clarinet, and all other ORCHESTRAL INSTRUMENTS. LESSONS MAY COMMENCE FROM ANY DATE.

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The 211th Students' Concert took place in the Concert Hall of the College on June 23.

The Opera Class have in rehearsal "Patience," by Gilbert and Sullivan.

Full particulars of both Education and Examination Departments of the College, together with Syllabus and Forms of Entry, can be obtained on application to

A. GAMBIER HOLMES, Secretary.

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SESSION 1915-1916.

The Session consists of AUTUMN TERM (September 20 to December 19); WINTER TERM (January 17 to April 1); SUMMER TERM (April 3 to June 24).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts. Prospectus and further information may be obtained from—

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November 25, 1915, is Noon.—Lecture, "Improvisation." By Dr. J. H. Lewis. Chairman: Rev. Noel A. Bonavia-Hunt, M.A.

COMPETITIONS FOR 1915.

SILVER MEDAL for the best Setting of the Nicene Creed to Easy Ecclesiastical phrases, not necessarily Gregorian Tones.

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Then again, "the throaty" singer is still very prevalent in England, and causes pain to his sensitive audience, as well as to his own vocal organs. Mr. Gordon Heller has been very successful in treating this defect in numbers of artists, and can always promise definite relief.

Mr. Gordon Heller has been for over twenty years a member of the Incorporated Society of Musicians, and has had the advantage of tuition from Sir Charles Sandley, and later Alberto Randegger, Henry Blower, Fred Walker, and twelve other leading teachers, and in his long experience, both as a Professional Singer and as a Teacher, *has never yet given one single lesson in any other subject than the above.*

His past and present pupils include an Archbishop, and those holding the Degrees and Diplomas of Mus. Doc. and Mus. Bac. of English Universities, A.R.C.M. (Performers and Teachers), L.R.A.M. (Performers and Teachers), F.R.C.O., L.I.S.M., A.R.C.O., and L.T.C.L.

A FEW PRESS OPINIONS.

"A powerful and high baritone; many of his songs were well sung." —*The Times.*

"A singer of worth." —*Pall Mall Gazette.*

"Good voice, which he knows how to employ." —*The Morning Post.*

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OCTOBER 1, 1915.

BRAHMS AND WOLF AS LYRISTS.

BY ERNEST NEWMAN.

(Continued from September number, p. 525.)

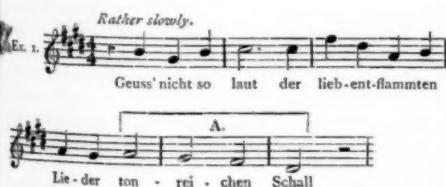
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Vom Blüthenast des Apfelbaums hernieder,
O Nachtigall.*
&c., &c.

The verbal sense, as will be seen, runs on continuously to the end of the third line. Perhaps it would be too much to expect of a song composer that he should model so long a lyric sentence as this; but our sense of verbal fitness would certainly not tolerate any pause before the end of the second line. Conscious of this, Brahms projects his main lyrical contour thus:

Rather slowly.

Ex. 1. 

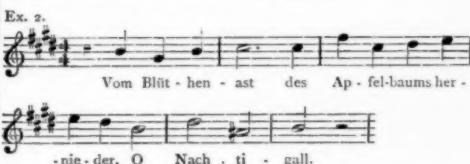
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It is an expressive line, and not the least admirable feature of it is the augmentation on 'tonreichen

* Literally, line by line:

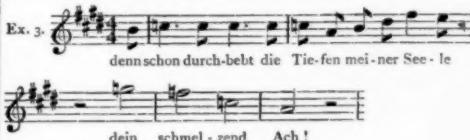
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Den Himmel an.*

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* Then sleep again flies from this bed of mine;
Then I stare
With a moist [tearful] gaze, and deathly pale and haggard,
At heaven.

But apart from that, the original rhythmic fragment to which I have so often referred has not only by this time become something of a nuisance,—a sort of King Charles's head that refuses to go out of poor Mr. Dick's mind,—but it plays havoc with the poem :

Ex. 4.

Dann flieht der Schlaf von neu - em dies - es
La - ger, ich star - re dann, mit nas - sem
Blick und tod - ten-bleich und ha - ger den
Him - - mel an.

As before, Brahms runs his melodic phrase to the length of two lines of the verse; but the continuity between the second crotchet and the minim of bar 4 of Ex. 1, that was justified by the fact that the first two lines of the poem were in a sense only one,—‘tonreichen Schall’ being, indeed, only the object of the verb ‘geuss’,—is quite unjustifiable in the third stanza. The first idea definitely ends with ‘Lager’; the pause, if it is to occur anywhere, should come here. But Brahms, still obsessed by the figure that first fascinated him, plumps it toe-down on the heels of the preceding phrase without a second’s breathing space. This of itself gives a singular ungainliness to the first two lines. But the relentless switching-on of ‘ich starre dann’ to the line to which it does not belong, necessarily separates it from the following line, to which it belongs by right. And then, to crown all, the ‘den Himmel an,’ once more in obedience to a merely mechanical instinct, is too widely separated from what goes before it. The whole setting of the verse is, in truth, a monument of bad taste and poor feeling for form; a stanza that has only one real half pause-point—at the end of the first line,—and in which the idea begun in the second line does not complete itself until the fourth (for the third line is a parenthesis), is chopped up recklessly in order to comply with a metrical scheme that had been prompted by a stanza of a totally different build. In the next verse, that follows the pattern of the second * :

Fliech Nach - ti-gall, in grü - ne Fin - ster-nis - se, in's
Hain - ge - sträuch,

though no violence is done to the verbal sense by the retention of the figure 1A, Brahms is misled by it into laying an almost comical stress on the first syllable of ‘Haingesträuch.’

* Fly, nightingale, into the green obscurity,
Into the bushes of the *grave*.

But at the end there comes a touch that is worthy of Wolf himself :

Und spend’ im Nest der treuen Gattin Küsse;
Entfleuch, entfleuch !

Here Brahms, as earlier at the words ‘*den schmelzend Ach*,’ preserves the formal unity of the song by suggesting the vital fragment 1A, but gives it quite a new and exquisitely expressive and appropriate turn :

Ent - fleuch, ent - fleuch !

Brahms’s curious carelessness in the building of his phrases may be illustrated again from ‘Ruhe, Süssliebchen’ (Op. 33, No. 9). He first of all establishes in our minds a two-bar rhythm by means of the following prelude for the pianoforte :

No. 7. Adagio.

Then he begins the vocal melody thus :

No. 8.

Ru - he, Süss - lieb - chen, im Schat - ten de
grün - en, däm - mer - nden Nacht.

Now the poem is one of those thousands in which the line-divisions do not always correspond with the sense-divisions :

Ruhe, Süssliebchen, im Schatten
Der grünen, dämmernden Nacht ;
Es säuselt das Gras auf den Matten,
Es fächelt und kühlth dich der Schatten,
Und treue Liebe wacht.†

Brahms is aware of this; so, as will be seen from Ex. 8, he carefully refrains from making or suggesting a pause-point at ‘Schatten.’ The melodic sense, like the verbal sense, runs on. But he has only escaped Scylla to fall into Charybdis. Dominated by the feeling that the first proper pause-point is after ‘Süssliebchen,’ he plans a two-bar melodic phrase extending to this point, and fails to notice that the repetition of this two-bar period lands him in the falsity of a pause-point after ‘grünen.’ It is of no avail to reply that the melody does not actually pause there, but runs straight on with ‘dämmernden Nacht.’ There may be no visible pause, none that is indicated in the notation; but the effect of the preceding four two-bar phrases is inevitably to suggest a cadential point after ‘grünen,’ and to make the two remaining

* And lavish kisses in the nest of thy true mate ;
Fly away, fly away !

† Literally :

Rest, sweetheart, in the shadow
Of the green, to-twilight-drawing night ;
The grass murmurs on the meadows,
The shadow fans and cools thee,
And true love watches over thee.

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words and the melody of them seem to limp in lamely in a kind of afterthought.

The orthodox Brahmins no doubt will tell us, with the pitying condescension they always exhibit towards the unbeliever, that if a song is generally beautiful we ought not to trouble ourselves unduly over minutiae such as these. But with all respect to the high-priesthood, they are not minutiae, and no one whose sense of form in the lyric is at all developed can fail to be troubled by them, for they seriously mar the beauty of the songs for him. Of themselves they would serve to make him doubt the catchword that Brahms was a consummate master of form. Whenever, indeed, a really modern problem of form confronts Brahms in the song, he fails to solve it, largely because his rhythmic sense—*pace* the Brahmins—was so limited. I know that to say this is like committing the unforgivable sin; but all the same it is true. As I have already pointed out, a good deal of what currently passes for rhythmical subtlety in Brahms,—such as his alternations of duple and triple times,—is merely metrical fidgetiness or mannerism. As so often happened in his case, it was not that he was the master of the form but that the form was master of him. Take, as an example, the interposition of some bars of triple beat into the main six-eight time at the end of the song 'Von ewiger Liebe' (Op. 43, No. 1). This is not originality; it adds nothing to the expression of the song; it is not in the least vital to the song. Anyone who knows Brahms's work as a whole can see that it is pure mannerism; he is like a man with some nervous habit of hand or mouth, who for the life of him cannot keep from twitching while he is talking to you. And if anyone wants to realise how objectionable this mannerism of Brahms is, let him spend a day going through one work after another of the composer. Before many hours are over he will be so tired of the trick that when he sees it coming, five bars ahead, he will flee from it as we dodge down a side street at the sight of a notorious bore, who, as we know too well, will want to inflict on us the story he has been telling everyone for weeks.

No candid student of Brahms will deny that his sense of lyrical rhythm is a primitive thing compared with that of Wolf. Primarily, as I have tried to indicate, the defect comes from Brahms's limited command of form; he has so little notion of how to shape and handle themes that are at once musically interesting and true to poetic metric, that at all costs he stays within the narrow frame of the folk-song, complacently perpetrating all sorts of metrical absurdities rather than leave the safe haven of the four-square.* But it is not only in this respect that his sense of form in the lyric seems painfully circumscribed in comparison with that of Wolf. I am not contending that Brahms should have written in Wolf's idiom, any more than I would contend that Keats should have tried

to write like Wordsworth. But I certainly hold that no modern composer has the right to be regarded as a consummate master of form who slavishly works upon the same pattern and uses the same mechanical devices in song after song, as Brahms does. Here again it is a question of mannerism. There are mannerisms and mannerisms,—some that do not matter much, and some that matter a great deal. Even the greatest composers have their unconscious little tricks; the only question is whether the trick moves us to merely an indulgent smile or a shrug of impatience and irritation. There is one *cliché* of Brahms that, for me at any rate, becomes less tolerable each time I go through the songs,—his habit of a harmonic darkening in the second or third stanza of a lyric. The reader will see what I mean by looking at the third stanza ('Durch todte Wüsten wandle hin') of 'Wie bist du, meine Königin.' It is a device to which Brahms resorts far too often; sometimes it is the whole stanza that is treated in this way, sometimes only a phrase in it. Examples of it will be seen in 'Feldeinsamkeit' (at the words 'Mir ist, als ob ich längst gestorben bin'), the 'Minnelied' (Op. 71, No. 5, third stanza), the 'Vergebliebnes Ständchen,' 'O wüsst' ich doch den Weg zurück' (last two lines), and elsewhere. It is not the device in itself that stirs one's impatience, for of course every composer uses changes of harmonic colour for special purposes of expression. In Brahms what chills and wearies us is the frequent repetition of the trick in almost the same style, and the sense of limited resource, of slavery to a mannerism, that this inevitably conveys.

So again with his other mannerisms, his syncopated accompaniments, for instance, or—a very wearisome trick, this—his syncopated interludes between the lines or the verses, of the type of those in the 'Sapphische Ode,' 'An die Nachtigall' (Op. 46, No. 4), and 'Immer leiser wird mein Schlummer.' It is impossible for me, at any rate, to regard the art of a man with so many *clichés* as Brahms had as exhibiting a 'wider and more complete view of lyric singing' than the many-sided, changeful, endlessly resourceful art of Hugo Wolf. Nor is Brahms's view of lyric singing any wider in the emotional than it is in the technical aspect. I can refer only to my own experience, of course, but I give it for what it is worth. After more than twelve years' acquaintance with the songs of Wolf, I admire them more to-day than when I first met with them; after more than twenty-five years' acquaintance with the songs of Brahms, I find myself considerably cooler over them than I was at first. I doubt now whether his songs as a whole will keep their freshness as long as those of Schubert and Schumann. A good deal of his lyrical emotion, I think, is of the kind that does not endure; he is not only too obtrusively German,—in a way that Bach and Wagner are not,—but he is the German of a particular epoch, and of a particular culture-stage that has lost much of its savour for us of to-day. The Brahmins laud him for having sunk the roots of his lyric into

* I am speaking, of course, in broad terms. Nor should I dream of denying the beautiful *workmanship* of the songs as a whole. The forms he uses may be limited, conventional, and often very inadequate, but within those forms he is a thoroughly skilled craftsman.

German folk-song. I venture to think that, while certain of Brahms's *volksthümlich* songs are most expressive, it is to his having drunk too deeply of the German folk-spring that he owes several of his defects both of matter and of manner. At some of the latter we have already glanced; they are as a rule more or less directly traceable to the narrow forms of folk-music. But his emotional clichés come not less obviously from his folk-song prepossessions than his technical clichés do. As a lyrist he lives in an emotional world that is very restricted in comparison with that of Wolf. So far from his range being either wide or complete, he is too much the singer of the German *Jüngling* and the German *Mädchen* of the special type that flowered so charmingly during the Romantic epoch, but that has run to seed since in all art, including that of Brahms. The defect of the type is its excessive proneness to what our ancestors used to call 'sensibility.' There is just a shade too much sugar and water in their composition; they look just a shade too soulfully into each other's eyes; they dissolve just a shade too readily into tears. In several of the Brahms songs the type has certainly degenerated. And they form rather too narrow a family party to be quite acceptable to anyone who has moved about in the wider world of Wolf's types. Consanguinity is too plainly written on the features and revealed in not only the talk but the very accent of these men and women, boys and girls. The *Mädchen* of the 'Von ewiger Liebe' is just the *Mädchen* of 'Liebestraum' grown up; she is sister to the rather German philosopher who muses in the fields in 'Feldeinsamkeit' and pours out his soul in 'An die Nachtigall'; it is a relation of hers who weeps in the shadows in 'Mainacht'; it is her cousin who sighs out her consumptive soul in 'Immer leiser wird mein Schlummer.' Not only do all these people look alike and talk alike and feel alike, but they all seem to come out at the same fixed hours of the day or the night, and all see nature and mankind from just the same angle. Even when Brahms relaxes into humour, as in the 'Vergebliches Ständchen,' it is still the same world of the German student and his *Dirndl*. From a composer with a 'wide and complete view of lyric singing' we expect a little more variety of type than this. Nor can we of the 20th century readily forgive his often far too facile sentiment, a state of feeling that—I mention it in the presence of the Brahmins in fear and trembling—runs too easily with him to sentimentality and mawkishness. In my own experience it is this aspect of him, becoming more obvious as it does every year, that turns me from my old allegiance to several of his songs. I am becoming more and more impatient of what Romain Rolland has well called 'the appalling German tearfulness'—a tendency to liquefaction that is not wholly unconnected, I imagine, with German beeffulness. No one who has not made a study of Brahms's songs as a whole knows the extent of his reliance on those sentimental thirds and sixths that have been the bane of German music for at least a century. At the

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Though comic opera may alternate between speech and song, the serious music-drama must be of a single texture. Otherwise the lapse jars like the grounding of a ship on a rock, or the mercenary efforts of a chocolate-seller during a symphony.

Is there no other kind of subject? I believe that we can begin by setting simple emotional stories of modern life, such as one finds in the peasant and farmer plays of the Irish school of dramatists. And in poetry Wilfrid Gibson* has made dramatic use of the lives of miners, and the tragic possibilities of life to themselves and their families. Even suburban domestic life might be tackled. But there one raises the question as to whether music's true function does not demand a slower development than is possible with a realistic story. One could set a *Grand Guignol* tragedy, but would the opera be more moving than the play?

The mere question of 'possibility' is misleading. One could 'set' a dog barking. And has not Strauss given us sheep, actual audible mutton?

The ideal libretto, however, should evoke music that transfigures it, and in turn demands scenic expression. It may or may not be worth *reading*; it must demand *hearing*; and if it be drama at all the desire for *seeing* will be inevitable.

The ideal method is for poet, composer, and scenic artist to work together, at least in the later stages of preparation; though it is not desirable for this trinity to be one person. Mutual criticism leads to compression, excision of metaphysical jargon from the poem; of inflation or orchestrism on the composer's part; and of extravagance whether in material or fancy on that of the scenic artist. I believe that Gordon Craig's theory as to the overlordship of the 'stage director' is unsound. Wagner combined the three functions, but in 'Opera and Drama' stated specifically that the poet and composer at least should be two persons. Within reason, also, the singer, where he is a man of artistic grasp, is a valuable coadjutor, while in matters of gesture I would rather trust the youngest trained dancer than my own judgment.

There are three distinct processes in dramatic construction, in which literary, musical, and plastic alternately reign supreme, and finally blend in a unified work of art.

We have now cleared the ground for a discussion of the two decisive factors in the creation of new works:

- (1.) The choice of subject which shall at once express the creative intention and appeal to the people;
- (2.) The actual form of the works with a view to practical production.

While one must not be dogmatic, these are the two points which a composer must consider, either for himself or in conjunction with his author.

It is quite conceivable that a composer might choose a subject simply because he 'liked' it, and that its emotional appeal might be the more sincere and direct through the very absence of ideas subtler or more intense. My own choice of texts will

serve to illustrate the trend of alternatives. A composer once sent to me the outline of a drama and asked me to work it up. It lay untouched for a couple of weeks, when events happened in my own life that so associated themselves with the idea that there was no escape from it, if only as a relief from the pressure of actuality. Another composer once outlined a story as we rode on the top of a bus. It seemed so hopeless that nothing resulted for several weeks. Then all the difficulties vanished, the poem, its scene, characters, and even colour were there before me. Another short opera practically dug out of a book, when once more personal and poignant incidents made me revise and really create, and the work was finished with utmost care and laid aside as a possession interesting enough to me, but hopeless as a production. Curiously enough, three composers and its future producer were keen on it, though its origin was so unpromising. I suggest, with a good deal of deference, that for public success it is essential that author and composer should both regard a work as human experience in artistic form as well as subjectively.

Returning for a moment to the treatment of legend, it is as well openly to state that one can alter a legend to fit in with the needs of the age, whereas one cannot alter history.

Mr. Newman laughed genially at 'Arthur of Britain' as a drama of ancient savages. 'I do not care a rap,' he wrote, 'whether Igraine had a baby or not, or whether Britain be "saved" whatever that may be.' That is a very general view. Igraine's baby does not appear on the Censor's paper, nor does the dramatic 'saving' of Britain force the Dardanelles. But we need an idea of Motherhood, and Britain is a reality. I found no difficulty in expressing by legend my personal feelings regarding Love, the State, national unpreparedness, the need for leadership, the character of the present, the meaning of the Graal, and the Nature of Death, beside many other matters.

And similarly in a modern West African story touching the colour question the late Mr. Coleridge-Taylor and I found a subject upon which we were about to work just before he was taken away.

Whatever interests author and composer is good for opera.

The subject of form, however, is even more important to a British composer than to one in France, Russia, Italy, or Germany. There is no sense in composing music-drama for problematical first performance, and then the shelf for ever!

Is there nothing to learn from the condition of choral singing, and the rise of competition festivals?

Certain works, such as 'The Dream of Gerontius' and 'Sea Wanderers,' are epic in character. But how many oratorios and cantatas are music-dramas spoiled?

What is going to happen if composers and poets produce music-dramas with two or three leading parts (inevitably for professionals), smaller parts (for amateurs), and a good deal of choral commentary, interludes, and emotional colouring?

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This is what happened in the two choral dramas of Rutland Boughton.* The form of 'Boris Godounov' approximates to it, though the choruses appear always dramatically, and not with the 'hidden orchestra' or as a shadowy choral ballet, as in the English works.

The form has the supreme advantage of freeing the principals from such Hackenschmidtian love-making as one gets in 'Tristan.' The lovers only sing when in normal life they would utter their feelings. When the feelings become too intense for speech the choral orchestra (instruments and voices) comes in, the principals standing silent, but not necessarily without gesture.

Such work can be (and now actually has been) produced visually, and could be performed without scenery on a platform; and any other works written on similar lines could be tried out on the stage, improved if need were, and reproduced with or without scenery. This kind of opera-production is done at schools with 'operettas.' Why not glorify operetta at competition festivals?

There are good reasons against using plays and dramatic poems as they stand, and setting them to music. Literary construction is an art, and the adaptation of words to music a rather special and untried branch of it. The fact that music is so much more mechanical an art than that of merely writing words with a pen misleads musicians as to the relative technical differences between the two forms of composition—poetic and musical.

The advantages of a music-drama theatre for holiday productions are obvious. But even the tentative stage of makeshift, without full orchestra, and in a badly adapted building, is full of instruction. One hint based on the small experience as yet available, is that the composer should begin with brief works, capable of simple setting as regards scenery.

The advantage to a young singer of joining in such work, with a musical director as keen and able as Boughton or Kennedy Scott, is obvious.

It by no means follows that such trials will produce a British school either in the professional theatre or at competition festival and choral concerts. But a proportion would survive, and therein lies the Repertory concerning the possible growth of which we have been speaking.

PURCELL IN PRAISE OF PRINCES.

BY PERCY A. SCHOLES.

It was in the year of his appointment as organist of Westminster Abbey (1680) that Purcell commenced the regular series of Odes welcoming Charles II. back to London after his summer holidays. Five such annual Odes did he set before the King's death, in February, 1685, brought the tale of them to a close. It seems curious, by the way, that this task fell to Purcell

before he became organist of the Chapel Royal. Perhaps Edward Lowe (then seventy years of age) was failing in health; he died two years later, when Purcell succeeded him.

Windsor, Newmarket and Winchester were the King's haunts during the summer months. Then, in October, he would return to Whitehall, his loving subjects welcoming him with 'bells and bonefires,' as the public diarist, Luttrell, invariably records. How Charles was missed by these loving subjects is very evident from the poems Purcell set. They abound in touching expressions and overflow with loyalty. Here, for instance, is a verse or two from the 1680 'Song to welcome home His Majesty from Windsor':

When the Summer, in his glory,
Was delightful, warm and gay,
All was but a Winter's story
While our Sovereign was away:

Now decrepid Winter's coming,
Yet the presence of a King
Makes him young and still a-blooming,
Turns his Autumn into Spring.

It is difficult, by the way, to see exactly who is the 'him' referred to here. However, nobody listens to the words of a song, and especially a loyal one, so a little ambiguity need not concern us. There is no question, at any rate, of the clearness of the concluding couplet of this ode. It provides, as will be seen, both for singers and shouters (and as a matter of fact such provision is made by our Coronation Service to the present day):

Then all that have voices, let 'em cheerfully sing,
And those that have none may say: 'God save the King.'

The next year's 'Welcome Song' is addressed partly to the River Thames (under her name of Isis) and partly to Charles himself. The author of the words is unknown; he penetrated a little nearer the poetical than most of his kind:

Swifter, Isis, swifter flow,
Muster all your streams together,
Then in a full body go,
And guard Great Britain's monarch hither.
Charles, lord of the exhaustless main,
From whose fountain every tide
Your dead low waters are supplied,
Land him safely on her shore,
Who his long absence does deplore,
He with joy her walls does fill,
As high spring tides your channels swell,
Fills her walls to that excess,
As lovers' hearts with happiness,
Tender lovers when returned
To those dear arms whose loss they mourned.

'Lord of the exhaustless main' is good! And this was the King who habitually starved the Navy, whose sailors were constantly in mutiny because they were not paid, and who allowed the enemy actually to sail up the Medway! As will have been evident from the preceding lines, and the following, the last stage of the King's return was by water:

* 'The Immortal Hour' (Heinemann), 'Arthur of Britain' (Williams & Norgate). Vocal scores in MS.

Hark, hark ! just now my listening ears
Are struck with the repeated sound
Of labouring oars, and it appears,
By growing strong, they're this way bound.
See, see, it is the royal barge,
Oh, how she does my eyes delight,
Let bells ring, and great guns discharge,
Whilst numerous bonfires banish night.

Peace for the King is the last wish expressed by the poet :

No trumpet be heard in this place or drum beat,
But in compliment or to invite you to eat,
Or this happy palace with any shouts ring
But the loud acclamations of ' Long live the King ! '

The next year's Song (1682) refers to the growing movement in favour of the succession of the Protestant Monmouth as against the Catholic James :

And when late from your throne Heaven's call you attend,
In peace let your crown on the next head descend,
Let no sham pretences give birth to a guilt
Which would injure the blood of the Martyr was spilt.

The conspiracies which were to culminate in the Rye House Plots and to bring to the scaffold Russell and Algernon Sidney are referred to :

But amidst all our stores some who surfeited on peace
The infection had spread of a mortal disease :
To the plague of rebellion the mischief was growing
And the life of the State to your conduct is owing.

By the following year, the Plots have thickened. Here is the opening of that year's 'Welcome Song' :

Fly, bold Rebellion, make haste and be gone !
Victorious in counsel great Charles is returned,
The plot is displayed and the traitors, some flown
And some to Avernus by Justice thrown down.

An appeal to the crowd is included :

Come then, change your notes, disloyal crowd,
You that already have been too loud
With importunate follies and clamours ;
'Tis no business of yours
To dispute the high powers,
As if you were the government framers ;
But with heart and with voice
Join all to rejoice
With welcomes redoubled to see him appear
Who brings mercy and peace
And all things to please
A people that knew not how happy they are.

The pleasures of a country life is the thought of the next year's song (1684) : ' From those serene and rapturous joys.' The Court had gone to Windsor in April, and Winchester in August, and returned to Whitehall in September. The holiday is referred to by the poet, Thomas Flatman, as one of those pleasant times

Where Kings forget the troubles of their reigns,
And are almost as happy as their humble swains.

Flatman refers to the Rye House Plots in such passages as :

Behold th' indulgent Prince is come
To view the conquests of His mercy shown
To the new Proselytes of His mighty town,
And men and Angels bid him welcome home.

and approaches the outskirts of the irreverent in such lines as :

... with an Olive branch adorn'd
As once the long-expected Dove return'd.

and :

Welcome, more welcome does he come
Than life to Lazarus from his drowsy tomb,
When in his winding sheet at his new birth,
The strange surprising word was said—' Come forth

A furtive hope that the Royal procession should get a good wetting almost seems to peep out at the lines :

With trumpets and shouts we receive the World's Wonder,
And let the Clouds echo His welcome with thunder.

It was but a few months after this that the clouds had to welcome Charles in good earnest, and his brother James reigned in his stead. ' The King is dead ; long live the King,' was Purcell's note. Monmouth's unfortunate venture receives no gentle treatment from the anonymous poet :

Accur'd rebellion reared his head,
And his proud banners vainly spread,
Back'd by all the Powers of Hell,
Pride, Ambition, Rage and Zeal.

The pensioner of Louis XIV. is thus flattered

... from abroad obsequious nations come,
From Caesar to receive their doom.
In the equal balance laid
Europe's fate by him is weighed.
This or that nation must prevail
As he thinks fit to turn the scale.

The 1686 welcome song, ' Ye tuneful Muse,' largely an appeal to music :

Try, try ev'ry strain,
Excite ev'ry vein,
Tune all your strings to celebrate
His so much wish'd return ;
To welcome home the best of kings
And make him welcome as the general joy he brings.

... in music and verse our duty we show,
And though we can never pay all that we owe,
Yet all we can raise,
Our little mites we humbly throw
Into the boundless treasury of their praise.

The odes to James seem to have been birthday offerings : his anniversary was on October 14, and thus it is likely that the welcome home from his summer progress was combined with birthday celebrations—' bells, bonefires, and a ball at Court,' being Luttrell's description. In the odes for Charles, his much-wronged life-partner is unmentioned ; in those for James, the Queen plays Urania to the King's Caesar. The 1687 song ' Sound the trumpet, beat the drum,' is particularly noteworthy expression, since it was and long retained, much popularity. One manuscript of it bears the statement : ' After Mr. Purcell's death other words were adapted to this music, and it was performed as a ' Welcome Song to King William.' The duet ' Let Caesar and Urania live ' was so much admired that later composers were wont to insert it in their own birthday odes, and this practice continued for over a century.

King William had no special fondness for music, and when he came to the throne Birthday Odes to the Queen (Mary) seem to have taken the place of the Welcome Songs of the two previous reigns. 'The Yorkshire Feast Song' (1689) was an expression of joy on the arrival of 'the renowned Nassau,' but was not addressed directly to the King, nor performed before him. The following year there was, however, an ode for the King, 'Sound the trumpet.'

Criticism of the words of Queen Mary's odes is partly disarmed by the fact that in a large measure she deserved the kind things the poets found it in their hearts to say of her. It is, however, perhaps a little far-fetched to call her birthday 'the mightiest day of all the year,' and to wish 'Farr above all let this the Kalendar adorn.' The undoubted love her husband bore her is, too, perhaps a trifle extravagantly expressed in such words as :

Her Hero too, whose Conduct and whose Arms
The trembling Papal World their Force must yield,
Must bend himself to her victorious Charms,
And give up all the Trophies of each Field.

Sometimes she is compared with Queen Elizabeth :

No more shall we the great *Eliza* boast,
For her Great Name in Greater *Mary's* will be lost.

which seems rather unnecessary, and D'Urfe, in the 1650 ode, boldly adopts the name used by the poets of Elizabeth's Court and applies it to Queen Mary—'Gloriana.'

William's Irish Campaign, which was, two-and-a-half months later, to culminate in the Battle of the Boyne, is alluded to : he is spoken of as going

To hunt the Savages from Dens :
To teach 'em Loyalty and Sence :
And sordid Souls of the True Faith convince.

The Church (under the name 'Eusebia') is spoken of as 'drowned in tears' :

Ah wretched me, must *Caesar* for my sake,
These fatal dangers undertake.

But Glory cryes go on :
On, on, Illustrious Man :
Leave not the Work undone,
Thou hast so well begun.
Go on, great Prince, go on.

A few sympathetic words of cheer for the Queen conclude this effusion of Tom D'Urfe's genius :
And never, never let her Mourn :
Great *Caesar's* Absence short will be, and Glorious
His Return.

There is a well-known anecdote attached to the 1692 ode, 'Love's Goddess sure was blind.' It contains a song 'May her blest example,' the bass of which is the tune of the ballad 'Cold and Raw'; Hawkins's allusion may perhaps once more be repeated :

This tune was greatly admired by Queen Mary, the consort of King William; and she once affronted Purcell by requesting to have it sung to her, he being present. The story is as follows : the Queen having a mind one afternoon to be entertained with music, sent to

Mr. Gostling, then one of the chapel, and afterwards sub-dean of St. Paul's, to Henry Purcell and Mrs. Arabella Hunt, who had a very fine voice and an admirable hand on the lute, with a request to attend her ; they obeyed her commands ; Mr. Gostling and Mrs. Hunt sang several compositions of Purcell, who accompanied them on the harpsichord ; at length the Queen, beginning to grow tired, asked Mrs. Hunt if she could not sing the old Scots ballad, 'Cold and Raw.' Mrs. Hunt answered yes, and sang it to her lute. Purcell was all the while sitting at the harpsichord unemployed, and not a little nettled at the Queen's preference of a vulgar ballad to his music ; but seeing Her Majesty delighted with this tune, he determined that she should hear it upon another occasion ; and accordingly in the next birthday song, viz., that for the year 1692, he composed an air to the words, 'May her bright example,' the bass whereof is the tune to 'Cold and raw'; it is printed in the second part of the *Orpheus Britannicus*, and is note for note the same with the Scots tune.

The Birthday Odes for 1693 and 1694 cannot be more than alluded to here. It must be just mentioned that on the Queen's death, Purcell contributed two Latin elegies to a book containing thirty-six musical offerings from various composers. They are to be found in a book published in 1695. The first is for a solo voice ('Incassum Lesbia') and the second for two voices ('O dive custos auriace domus'). In the same volume appears another setting by Blow of the former (in English).

Are we to think the worse of Purcell and his poets for the fulsome flattery with which they daubed their monarchs? Here is Dr. Johnson's view of a similar (but much milder) case a century later than Purcell's first boyish initiation into the art of prince-praising :

Goldsmith having said that Garrick's compliment to the Queen, which he introduced into the play of 'The Chances,' which he had altered and revised this year, was mean and gross flattery :

JOHNSON : 'Why, Sir, I would not *write*, I would not give solemnly under my hand, a character beyond what I thought really true ; but a speech on the stage, let it flatter ever so extravagantly, is formula. It has always been formula to flatter kings and queens ; so much so, that even in our Church service we have "our most religious king," used indiscriminately, whoever is king. Nay, they even flatter themselves—"We have been graciously pleased to grant." No modern flattery, however, is so gross as that of the Augustan age, where the emperor was deified. "Praesens Divus habebitur Augustus." And as to meanness (rising into warmth), how is it mean in a player—a showman—a fellow who exhibits himself for a shilling, to flatter his queen?'

A musician is also, more or less, 'a player—a showman.' So presumably Purcell must be pardoned !

The following is believed to be a complete list of Purcell's pieces composed for Royal or State occasions. 'The Yorkshire Feast Song,' which does not strictly fall within the terms of this description, is included for the sake of completeness. Where no name of author follows the entry, the information cannot be given :

REIGN OF CHARLES II.

1669. The Address of the Children of the Chapel Royal to the King and their Master, Captain Cooke, on his Majesties Birthday, A.D. 1670, composed by Master Purcell, one of the Children of the said Chapel.

1680. A Song to Welcome Home His Majesty from Windsor, 1680.
 'Welcome, Viceregent of the Mighty King.'
 1681. A Welcome Song in the year 1681, for the King.
 1682. A Welcome Song for his Majesty at his Return from Newmarket, Oct. ye 21st, 1682.
 'The Summer's absence unconcerned we bear.'
 1682. A Welcome Song for His Royal Highness at his Return from Scotland in the year 1682.
 'What shall be done on behalf of the man.'
 1683. 'From Hardy climes,' for Prince George of Denmark, on his marriage with Princess Anne (afterwards Queen).
 1683. The Welcome Song performed to his Majesty in the year 1683.
 1684. The Welcome Song performed to His Majesty in the year 1684.
 'From those serene and rapturous joys.'

REIGN OF JAMES II.

1685. Coronation Anthems: 'I was Glad,' and 'My heart is inditing.'
 1685. Welcome Song, 1685. Being the first performed to King James.
 1686. Welcome Song, 1686: 'Ye tuneful Muses.'
 1687. Welcome Song, 1687: 'Sound the Trumpet, beat the drum.'
 One MS. bears statement 'After Mr. Purcell's Death other words were adapted to this Music, and it was performed as a Welcome Song on King William's return from Flanders.'
 1688. Ode, or Welcome Song, for the King.
 1688. Thanksgiving Anthem for the Queen's Pregnancy: 'Blessed are they that fear the Lord.'
 1689. A Welcome Song at the Prince of Denmark's coming home: 'Celestial Music.' (Performed at Mr. Maidwell's, a schoolmaster.)

REIGN OF WILLIAM AND MARY.

1689. The Yorkshire Feast Song (D'Urfe).
 1689. Ode for the Queen's Birthday: "Now does the glorious day" (Shadwell).
 1690. Ode for the King: 'Sound the trumpet.'
 1690. Ode for the Queen's birthday: 'Arise, my muse' (D'Urfe).
 1691. Ode for the Queen's birthday: 'Welcome, glorious morn.'
 1692. Ode for the Queen's birthday: 'Love's goddess sure was blind' (Sedley).
 1693. Ode for the Queen's birthday: 'Celebrate this festival' (Tate).
 1694. Ode for the Queen's birthday: 'Come, ye sons of art.'
 1695. Two Latin elegies for the Queen: 'Incassum Lesbia' (for a solo voice), and 'O dive custos auriae domus' (for two voices).
 1695. Birthday ode for the Duke of Gloucester: "Who can from joy refrain?"
 1695. Funeral Anthem for the Queen: 'Blessed is the Man' and 'Thou knowest, Lord.'

The original source for most of the various Royal Odes is a book in the library of Buckingham Palace. This is almost entirely in the composer's autograph, and seems to have been his private chronological record of his works from 1682 to 1695; perhaps his appointment as organist and composer of the Chapel Royal prompted his commencing such a record. Generally he has entered the pieces himself, but sometimes he has employed an amanuensis.

After Purcell's death the book continued in the family for some time, for his son, Edward, has added a title 'Score Booke, Anthems and Welcome Songs, and other Songs, all by my Father,' and in the next generation the inscription has been made, 'Ed. H. Purcell, grandson to the author of this book.' It came into the Buckingham Palace

collection as a gift from Dr. Philip Hayes, but how he got it nobody knows.

The book has anthems at one end, and turning it the other way round, miscellaneous compositions (chiefly secular and largely Welcome Songs and Odes) at the other.

'The Yorkshire Feast Song' exists not only in the volume above mentioned, but also in the autograph scores and a transcript, all (until recently) in the possession of Dr. Cummings.

Occasional Notes.

In the September number of *THE ABSENTEE English Review* Mr. Edwin Evans, BRITISH MUSICIAN, makes some strong comments on the languid interest shown by professional musicians in concert of music by their own brethren. He says:

It is only too apparent that if professional musicians love music at all, which is not always the case, it is emphatically *their* music that they love and nobody else's. Last year the concert-hall of one of our leading institutions was taken for a programme of music by one of the most prominent composers of British birth, including one or two new works. Scarcely a single member of the professorial staff put in an appearance and the students abstained with a unanimity which almost suggested that they had been warned.

The conspicuous absence of the profession from important concerts has often been the subject of remark. While we may feel that this is deplorable, it is fair to note that most professional folk are forced to give up their evening time to teaching, and a large percentage cannot often afford the time and expense involved in a journey to the West-End, to say nothing of the cost of seats.

The educational possibilities of the organ recital are not often realised so fully as they seem to be at Nottingham. We have been much interested in an account of

the Sunday afternoon recitals given by Mr. Bertram Johnson, the Borough organist, at the Albert Hall in that city. The audience averages 2,000, the majority being working men. The programmes usually include a pianoforte concerto, the orchestral part being of course provided by the organ. In February a chamber music week will be a feature, five concerts being given. Before playing an important work Mr. Johnson gives an analysis orally, playing the principal themes and explaining development and construction. This undoubtedly is an important factor in the success of the recitals. The programmes planned for the forthcoming season include, apart from organ music proper, the following pianoforte concertos: Tchaikovsky in B flat minor, Glazounov in F minor, MacDowell in D minor, Walthew in E flat, and Bach in D minor and C major (three pianofortes and organ). An interesting item is Rheinberger's Trio for violin, violoncello, and organ. On November 28 Dvorák's 'Stabat Mater' will be performed, conducted by Mr. Allen Gill. We wish this excellent scheme continued success, and would like to see all our municipal organs and organists equally well employed.

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SHAKESPEARE AND GRAND OPERA, FROM 2d. UPWARDS. Another enterprise, very different in character, but equally courageous and deserving, is that of the Royal Grand Opera, Victoria Hall, Waterloo Road, S.E. We have received the prospectus for the coming season, from which we learn that performances of Shakespearean and classical plays will take place on Mondays, Wednesdays, and Fridays at 7.45, and on Wednesdays at 2.30, from October 4 to January 14. These are under the direction of Mr. Ben Greet. Grand Opera will be given on Thursdays and Saturdays at 7.45. Twopence admits to the gallery, while a shilling purchases a stall. The management have this year adopted a system of subscription ticket-books, each containing twenty-five. We wish the 'Old Vic.' a successful season, and suggest to sympathetic readers the purchase of a book of tickets for distribution among clubs and schools. Full particulars of the season's arrangements can be obtained on application to the lessee and manageress, Miss Lilian Baylis, at the Hall.

A GOOD MUSIC-HALL TURN. Last month we mentioned our depressing experience of the inanity and vulgarity of the 'entertainment' presented at a 'first-rate' metropolitan music-hall. We now note the commendable enterprise of the Coliseum (which was not the hall we visited) in engaging Madame Kirby Lunn as one of its star turns. The Coliseum has done a great deal to encourage British musical art, and deserves reciprocal support.

SYMPHONY CONCERTS. Elsewhere we give the announcements issued by the London Symphony Orchestra and the Royal Philharmonic Society. By these schemes, with which the ubiquitous Mr. Beecham is closely associated—the Queen's Hall Saturday Afternoon Concerts—metropolitan audiences will during the winter be provided with at least two orchestral concerts of the best description every week. No doubt the Sunday Societies that organize orchestral concerts will also resume their usual activities.

It is a notable and curious fact 'SOME' OPERA. that in these times there is to be an unusual output of opera performances. The gratifying aspect of the 'boom' is that entrepreneurs appeal not to society patronage but to the ordinary public, who pay their money and expect to get their money's worth by being provided with what they like. First there is the admirable scheme devised by Mr. Thomas Beecham and Mr. Robert Courtenage, which will be inaugurated at the Shaftesbury Theatre on October 2, when Gounod's 'Romeo and Juliet' will be given. All the performances will be in English. Then as we write we have the Carl Rosa Company at the Marlborough Theatre, the Moody-Manners Company at Croydon, and the D'Oyly Carte Company at Hammersmith. Besides all these operatic activities, there are Mr. Frewin's Company and the O'Mara Opera Company in being. This outburst should pave the way to something important. Incidentally these laudable enterprises provide engagements for numerous British performers, and for this reason alone it may be hoped that they will be successful.

The British Bandsman has given forty-three lists of civilian bandsmen who have enlisted, the total number amounting to 5,833. This is a splendid record. The names of ninety-five who have fallen—fallen for us—have also been given.

PAGES FROM A BANDMASTER'S DIARY.

BY MAJOR GEORGE MILLER.

(Continued from September number, p. 537.)

IN MEMORIAM.

In 1895 the band (R.M.L.I., Portsmouth Division) had a 'busman's holiday' being for five weeks a-soldiering on the Army manoeuvres. The weather was glorious, and notwithstanding the fact of being physically untrained the men and I managed to 'stick it' and have a real good time. We returned home as hard as nails and fit for anything—except to play stringed instruments. It was therefore with some musical misgiving that I found an order awaiting us to play during and after the Queen's dinner at Osborne on the following day. The Court had arrived for its regular August visit.

In accordance with the usual custom the band played there about once a week, and one afternoon the cricket team went over and played a match against the Royal servants. There was nothing to 'write home about' in all this of itself, but Fate was at work, and the occasion was destined to prove memorable, for it was the last we were to see of His Royal Highness Prince Henry of Battenberg.

The Prince was intensely fond of music; he had a keen delicacy of perception, but never posed as a musician. He played the violoncello in private and played fairly well, but was too nervously sensitive to grind away at exercises and therefore did not excel. 'When from the first position I shift to the fourth and the note comes not, I can no more.' There is only one instance on record of his emerging from his shell-like reserve, and that is in connection with the Isle of Wight Volunteers. The occasion was a Mess dinner given by Colonel Cradock and the Officers to the Prince on his becoming Colonel of the Regiment, when the music was provided by a small orchestra scraped together by Captain Sweetman, who himself struggled with the violoncello parts. It was after dinner, and Sweetman was still struggling, when Prince Henry came up to him and said: 'Sweetman, I do not play the violoncello very well, but I play better than you. Shall I play that?' Sweetman admits that the provocation was very great.

Previous to his marriage, the Prince had no intimate knowledge of British bands; their economic conditions were entirely strange to him. Continental military systems provide ready-made professional musicians to fill vacancies as they occur; it is for the bandmaster simply a matter of selection from amongst the conscripts of his own regiment. But when a vacancy occurs in our bands the bandmaster has to do the best he can, and under a system of voluntary enlistment it is not an easy matter to maintain a decent state of efficiency, especially in the case of the string band, which is a sort of amateur affair, a second study undertaken by the men for pure love of it. Prince Henry was much interested to know all this, and at once became sympathetic and helpful; he considerably extended our knowledge of musical literature, and at his own expense contributed to our repertory. There are certain delicious old-time Strauss valses, for instance, whose acquaintance and idiomatic appreciation we owe entirely to him.

To return to the August of '95. I thought that the Prince was unwell; he was restless and spoke of a long yachting trip in the *Sheila*, and he consulted me as to the possibility of engaging a small band to go with him to the Mediterranean. What followed is a matter of history—trouble broke out in West Africa, the yachting trip was put off, and the Prince joined the expeditionary force as a volunteer.

He was still in West Africa and not very well in health when the Court returned for the New Year. The usual Twelfth Night tableaux, in which Prince Henry used to take an active part, were abandoned; but later in the month (January, 1896), when reassuring news came along, theatricals were arranged and the band was sent for. The usual round of musical duty was in full swing, we had been there three days, when with tragic suddenness came the report of the Prince's death, and the next programme in which the band took part was of a very different character.

The funeral music was selected by the widowed Princess, and the ceremonial was dictated by H.R.H. the Duke of Connaught.

FUNERAL OF

H.R.H. PRINCE HENRY OF BATTENBERG, K.G.

Wednesday, 5th February, 1896.

MUSICAL ARRANGEMENTS.

Bands	Isle of Wight Volunteers (Princess Beatrice's Own)	Mr. G. Hatfield, Bandmaster.
	Scottish Rifles (Cameronian)	Mr. A. R. V. Laverock, Bandmaster.
	Royal Marine Light Infantry (Portsmouth Division)	Mr. George Miller (Mus. Bac.) Bandmaster.
	The Pipers of the Scottish Rifles (Cameronian) under Pipe-Major Macdonald.	
The Drummers of the Royal Marine Light Infantry (Ports. Div.) under Drum-Major F. Keen.		

Order of Formation—1. Volunteer Band.

2. Pipers.
3. Scottish Rifles Band.
4. R.M.L.I. Drummers.
5. R.M.L.I. Band.

On the Procession starting from Trinity Pier—

Funeral March on Muffled Drums by R.M.L.I.

Drummers (32 paces).

1. 'Marcia Funèbre sulla morte d'un eroe' Beethoven
R.M.L.I. Band.
2. 'Crossing the Bar' (Bridge) and 'Blest are the departed' (Spohr)
Scottish Rifles Band.
3. 'Flowers of the Forest'
Cameronian Pipers.
4. Funeral March Chopin
Volunteer Band.
5. Solemn March (composed for the occasion)
George Miller
R.M.L.I. Band.
6. Scottish Funeral March 'Oran an doig' ... Sommer
Scottish Rifles Band.
7. Lament (on the death of a chief) Cameronian Pipers.
8. Funeral March (Farewell) Beethoven
Volunteer Band.
9. Funeral March (from the 'Lieder ohne Worte') Mendelssohn
R.M.L.I. Band.

After each of the above (Funeral Marches) the R.M.L.I. Drummers play an Interlude on Muffled Drums (during 32 paces)

On arrival at the Church the whole of the Bands (massed) play the Chorale 'Jesus, meine Zuversicht' (Krieger, 1653)

After the 1st volley—A Short Roll by the whole of the Drummers (massed) with drums unmuffled.

... 2nd ... Do. do. do.
... 3rd ... A Long Roll do. do.
GEORGE MILLER, Bandmaster.

'I, TOO, AM A MUSICIAN.'

The custom after the Queen's dinner, at Osborne, was for the band to move to the terrace, where devotees of the post-prandial cigarette assembled. One evening in August (1889), after the Royal Princes and their guests had returned to the House, a solitary individual remained. He was dressed in the uniform of a Naval Lieutenant and appeared much interested in the band's performance even to the extent of going the round of the bandstands and watching individual musicians at their work. The piece over he introduced himself by saying, 'I, too, am a musician. There's nothing like music, is there?' with which, of course I very heartily agreed. 'Then, we will shake hands; and he warmly suited the action to the words.

A conversation on instrumental music ensued, on terms of perfect equality, for no old bandmaster could have talked with better technical knowledge or with greater enthusiasm.

Finding that I knew very little of foreign bands, he gave a very ample dissertation, clearly proving that he had intimate knowledge of the bands of every nation on earth, and wound up (as was expected from a British Naval Officer) by saying that British bands excelled especially by reason of their composition, and also that they had an additional advantage in the high pitch, this being in his opinion much better for open-air playing. German and Austrian Military bands were better, no doubt, for purely military work, but for purposes such as that in which we were then employed, the wealth of the English reed instruments gave an undeniable advantage. He then startled me by asking if I could manage to play for him one or two real English Hornpipes! Perceiving my perplexity, he said, 'You think I am English, but I am a Prussian,' explaining that he spoke our language well because his mother was English. We played him the hornpipes from my 'Voyage in a Troopship.' He thanked me and suggested an exchange, a copy of my piece for a composition of his.

'I suppose if I send my piece to Portsmouth addressed to you, it will find you? Well then, good-night.'

He shook hands, and turned to go.

'Good-night, but how and where will my piece find you?'

And in the same easy, everyday manner, he replied:

'Oh! I forgot. I am Henry of Prussia, and if you send it here, it will find me.'

SOUSA.

The admissions to the Glasgow Exhibition of 1901 amounted to the colossal total of 11,497,220. The 'show' had run smoothly from start to finish and had been worthy in every way, so that all Glasgow from the Lord Provost downwards was very justly proud and elated at the City's enterprise and its reward. The attendance on the last day was 173,266, chiefly composed of ardent spirits bent on giving the bands a good send-off.

The excitement on such occasions reaches a climax at the time 'God Save the King' is played for the last time. It is not an altogether pleasant experience to be lifted off your feet, your arms and legs seized by 'ardent spirits,' probably entire strangers to you and to one another, and not one of them having a definite idea of what he wants to do or where he wants to go. And as this was the prospect in store for us, Sousa and I readily agreed to a suggestion of Manager Hedley's and were spirited away by the police. The bandsmen did not escape so easily, and there was subsequently

quite a long tale of damages for torn uniforms, lost caps, bruised instruments and so forth. 'But 'twas a glorious victory,' and the management readily paid the bill; so readily in fact as to leave a private regret on the parts of some of the claimants. Sousa's black servant 'William' was the object of particular attention when it was realised that Sousa himself had gone. William, however, was equal to the occasion. Surrounded on all sides and finding escape impossible, he himself seized on the nearest man, mounted his back, twined his long arms and legs around him with the grip of an octopus, and never let go until well out of the mêlée. 'And I had the best carry I ever had since I was a baby' was William's laughing summary of the experience. It is to be doubted whether the other chap, the bearer of the burden, enjoyed it as much, for William was a huge, hefty, Jack-Johnson of a nigger, and had held tight. Gentle reader, you may never be in like demand at the hands of a Glasgow-Exhibition-closing-night crowd, but you will, when doing your grand tour, sometimes be attacked by donkey-boys, touts, cochers, interpreters, guides and other licensed loafers, and you will find William's tactics worth remembering.

My band played at that Exhibition in all for five weeks, so that I had the unusual luck of being able to enjoy the society of, what the Navy calls, the 'opposite number.' As a rule, bandmasters pass each other 'like ships in the night.' It was lucky also that that opposite number should be Sousa, for the association was both pleasant and profitable. He taught me, by example of course, a few things in the art of pleasing people (as was to be expected), and he taught me many things in what might be called militarism (which was not to be expected, observing that my band was a military organization whereas his was not). For Sousa's band was a model in smartness, accoutrement from head to foot, discipline and demeanour. It was presentable alike in a hot concert room or outside, great-coated, in a cold bandstand; every member keen and responsive to the conductor's slightest hint. And all these things as well as the thousand-and-one other things which made for the success of 'Sousa and his band' were of Sousa himself. I have never found a more complete illustration of genius, according to Carlyle's definition; for Sousa's capacity for detail was infinite. Among his other qualities was that of being a delightful companion when out of the motley, being especially charming by reason of his personal mode.

Sousa is none the less a genius for not being extraordinarily clever in an academical sense. He had written books of travel and adventure, and also (I believe) of fiction, but did not claim to be ranked as an author. He wrote a light opera, words and music, staged and stage-managed it, produced and toured it, and all without claiming to be a Gilbert, a Sullivan, or a George Edwardes. (The spirit of 'El Capitan' still romps and frolics in the 'revue' of to-day.) Nor did he claim to be a great conductor; and the fact of his stage-tricks being taken seriously was as good a joke to Sousa the musician as it was to other musicians. The chief merit in his celebrated marches lay in their straightforward simplicity, and all he himself asked was that they should be judged by results—their effect upon people and things. 'I tell you, the very cobble stones around our Barracks used to curl around when we'd strike up "Semper Fidelis" coming home from exercise. For I was once a Marines bandmaster, like you, and at a concert correctly played my piece for ten minutes, then sat quiet and thought on my family affairs for five minutes, then another piece, and so on. But there was no money in it, so I struck out for myself.'

He was not only the architect of his own fortunes, but found his own constructive materials, and he built up 'Sousa's Band' until like Harrods' Stores, Pears' Soap, and Beecham's Pills, it became immortal, a superstition, a world-wide belief, a realisation of the potentialities of a concept and the useful art of putting two and two together.

Sousa was a world-caterer, and his commodity was cheerfulness. To run in for an hour or so to one of his concerts was even as a swizzly drink on a long hot day, and I wonder how many millions of blue devils have been routed and put to flight by the irresistible slap-bang of the 'Washington Post' as played by Sousa and his band.

GERMAN BANDS.

The Band was on duty at Osborne in '89, when the new German Emperor 'on promotion' paid a visit to the Queen. He arrived in his royal yacht, with an escort of German warships, the crews of which must have been largely composed of bandsmen. (This is quite possible, remembering the nature and conditions of German naval and military service.) For shore purposes an enormous band of from sixty to eighty was employed, and according to the cap-ribbon it belonged to the Second (Wilhelmshaven) Division. The dress was that of the junior naval petty officers, and the men looked very smart in their shell jackets and brass buttons. Wohlbier, a fine-looking Prussian with a full beard and a presence, was the chief bandmaster; he was a warrant officer ranking 'with but after' the assistant engineers and paymasters.

The playing of the band was well in tune, precise, even brilliant at times, but very mechanical, perfunctory, and soulless, and, 'God forgive me! I never was so little pleased with a Concert of Music in my life' (Pepys). Let an orchestral musician imagine a Queen's Hall Concert with half its usual quota of string players and he will be able to form some idea of the effect of a Prussian regulation-military band (Infanterie-Music) playing a miscellaneous programme. British Bandmasters divide their personnel about equally between reeds and brasses. German bandmasters have no voice in the matter, but have to conform to regulations which give a huge preponderance to brass instruments. Consequently the reeds, being overweighted, have to over-blow to make themselves heard at all. (I have related elsewhere a story of Prince Henry of Prussia which can be read in this connection.)

Wohlbier and I used to meet in the quarters and under the friendly auspices of Campbell, the Queen's piper. Wohlbier was loquacious, and told us lots of interesting things. How 'Unser Wilhelm' had brought over several cases full of decorations for all and sundry, something 'with crossed swords' for these peoples, something 'without swords' for those peoples. The favours were to extend to bandmasters, and there was one even for myself. Then Wohlbier questioned us as to the British decorations which would be given in return, what, for instance was 'ze Bad.' Campbell replied, 'Quite good.' So Wohlbier consented to be satisfied with a K.C.B. But the schemes of the piper's room went badly 'agley,' for in effect Wohlbier received a tie-pin bought in Ryde for the purpose, and Campbell and I received nothing. There was 'nothing doing' in decorations, and so the boxes were carted back to Germany unopened. The Emperor, however, was created an Admiral of the Fleet and Colonel-in-Chief of the First Royal Dragoons, and the Queen graciously accepted the Colonely of a Prussian regiment, a circumstance which led to my next experience of German Bands.

In 1891, one of the continental 'star turns' at the South Kensington Exhibition was the band of the 'Zweite-Garde-Dragoner Regiment, Königin von Gross-Brittannien und Irlande' and a cold-blooded, unimaginative London public wondered, and was disappointed to find that it was only a cavalry brass band of the Prussian regulation strength of twenty-five. It compared, therefore, in point of numbers, with the 'champion' brass bands of Yorkshire and Lancashire. It did not excel those doughty heroes-of-a-thousand-contests in personal prowess, but the constitution of the band was better in some respects, inasmuch as soprano and alto trumpets and flueghorns, used in addition to cornets, gave a tone variety which was new to us. The tenors and basses however did not come up to Bellevue Gardens standard, either in quality or variety. My adjudication on the whole would have been a win on a narrow margin of points in favour of the John Willies, coupled with the suggestion that they still had something to learn.

At the close of the Exhibition the band of the 'Zweite' (taken as read) was on a loose end. An expected invitation to spend a week at Osborne, in attendance upon its Colonel-in-Chief, had not fetched up. Obviously it had 'miscalculated,' and so the bandmaster acted in accordance with his original instructions and came on as far as Portsmouth. There the Zweiters were stopped by His Royal Highness the General Officer Commanding, and presumably not knowing what else to do with the party, it was handed over to the Marines.

Accustomed as the Corps is to odd jobs, this was a bit of a poser, but the Commandant, Colonel Moody was quite equal to it. Quarters were found in Forton Barracks, evening engagements on Southsea Pier, and the Zweiters had an all-round good time. Carl Voigt (informally known as 'Papa' Voigt), the bandmaster, was a fine old soldier, who as a trumpeter had sounded the charge and been wounded at Königgrätz. He also served throughout the Franco-Prussian War. The remainder were all young fellows, professional musicians, putting in their compulsory period of service, two years, I think, in a comparatively soft job. The visit lasted for the best part of a week, and a short time afterwards the Marines Sergeants, the band, and I, each received a souvenir in the form of a large photograph of the band on horseback, with the veteran bandmaster at its head, inscribed 'Zur freundlichen Erinnerung an die mit unsren guten Camaraden der Marine Light Infantry verlebten Tage in Gosport.' (Signed) Carl Voigt, Königliche Musik-Dirigent, Zweite (as before).

Subsequent to the Imperial visit in '89 the German Emperor visited Osborne more or less regularly for the Cowes yachting week, and according to whether the visit was to be regarded as official, semi-official, or otherwise, so the strength of the attendant band varied. The visit of '93 was one of importance, because it was dignified by the presence of the full band of the First or Kiel Division under Herr Pott; in its orchestral phase a remarkably fine band, but in its military combination on a par with that of the Wilhelmshaven band already described.

The last entry in my diary relating to a German band is dated November, 1907. This band belonged to the royal yacht, and was not very strong in numbers, only about forty, but was very good, particularly in its orchestral aspect. The practice of calling upon one or other of the Divisional bands for yacht service had been discontinued, and the 'Hohenzollern' now had a band of its own with a smart young bandmaster (Pollinger) in charge. We exchanged musical courtesies and improved each other's repertory, they giving us a Sarabande of

Handel and we giving them a Prelude of Bach. Their manner of doing it was particularly graceful as each bandsman copied his own part, signed it, and presented it to his opposite number in my band. On leaving the port they sent us a photograph of the band, a big box of cigars, a sailor's cap-band, and a letter. The cigars promptly went in smoke, but the photograph, cap-band, and letter remain. The letter was in English-as-she-is-with-lexicon-little-helping geschrieben, and is exactly as follows :

DEVOTION.

The capelle of the yacht 'Hohenzollern' will you give an little present of LEGITIMATE German smokings. To remembrance of the pleasure hours which we have had be they, allowed we us to give our capband, with the please its in the room of the corporal-camerads hanging up.

In the hope we you see again very well saluted.
Die Kapella. S.M.Y. 'Hohenzollern,'
Portsmouth, 13th Nov., 1907.

SANDHURST AND SULLIVAN IN THE EARLY 'EIGHTIES.

The old college-building was architecturally nothing to boast of, but it was planted in a perfectly ideal spot, the southern corner of Windsor Forest, and the plainness of the edifice simply enhanced the beauty of its surroundings. After four years in Central India, with only a sheet of brown paper between us and the hottest of all places, the change of appointment came as a veritable salvation, especially as during those awful years my wife had had one long struggle for bare life and I myself had been none too well.

The actual pay was not attractive, but the duties were simple and straightforward and did not extend beyond the college terms: moreover, 'better fifty years of Europe than a cycle of Cathay.' During vacations, in common with all the other residents, one either frolicked or hibernated, according to the weather.

I took up my duties at the beginning of a term. The bandsmen that day were acting as detectives or special constables, for a particularly enterprising set of cadets had to be dealt with. The previous term had ended in something approaching disorder. There had been a battle-royal with the Blackwater gypsies; the cadets had been gated, had then put the field-guns in the lake, and the Duke of Cambridge had been down specially to talk fatherly to them.

The bandsmen 'doubled' the duties of postman and buglers. There were some twenty of them, fine old soldiers, but they did not relish practice at any time, and openly rebelled against it during vacation. (I was officially rebuked for making such an attempt.) The band duties consisted of short programmes of one hour's duration, either in the afternoon during cricket, football, or whatever sport might be going on, or in the evening at one or other of the messes.

Besides the Governor, there were only two executive officers—the Commandant and the Adjutant. The latter was not exactly the beau-ideal of an adjutant, for he wore easy boots and walked circumspectly, and also had an impediment in his speech. His drill was peculiar and parochial, as: 'No. 1 Company will fall in on the third window,' or 'Under-officers will salute on passing the grating.' Away from the college precincts, someone else (probably one of the professors) would take charge, for Adjutancy, in fact, was the least of his many vocations. When he died there was a general upheaval, the old order changed entirely, and several grand old veterans, each with a history like a *Ouida* novel, were replaced by others, less picturesque but more up-to-date.

The Commandant, one of the old school, was musical to the extent of possessing a tenor voice. Its compass was well within the limits of the stave, and no power on earth could move him to an endeavour to extend

of Bach, very graceful, and it, and a band. On the 1st of the month, and, but the letter, the helping

will you German are hours to give on of the ed.

EIGHTIES y nothing deal spot, and the beauty of rural India, us and— appointment was during struggle well. The duties not extend after fifty During events, one weather. a term. actives or rising setous term. Then gypsies; field-guns had been man and fine old any time, (I was t.) The of one cricket, or, in executive d. The adjutant, and drill was will fall alute on precincts, (I) would of his general several Ouida que but musical compass power extend

it. As the Governor was musically a non-starter, it devolved upon the Commandant to undertake the principal tenor parts in social musical functions, and he accepted the duty like the fearless old warrior that he was, and tackled the job in the true-blue, do-or-die spirit. But he took no unnecessary risks. 'One G is surely as good as another, so why go a purler over the top of the confounded five-barred gate when you can get through the hedge an octave lower?' and he used to re-arrange his 'part' with the help of one finger on a piano. The melodic results were very peculiar.

There was plenty of musical talent among the cadets. Two instances were remarkable. One I discovered 'seated one day at the organ,' the college organ forsooth, and very 'ill at ease' at being caught, for a port would have meant severe punishment. But he told me his story, and oh! the pity of it. He was the son of a clergyman, had all his life been passionately fond of music, had never had a chance of indulging it, the one pianoforte in his home belonged to an elder sister and he was sternly forbidden to touch it, a friendship struck up with his father's organist had been peremptorily nipped in the bud, and his only enjoyment had been to listen to his sister's practice or the organist's performances. These became indelibly fixed in his mind. 'I will play you almost anything,' and he enumerated a long list of standard compositions. I chose the Mendelssohn Wedding March, and he played it absolutely correctly as to melody and harmony, but in the key of C sharp! Asked if he knew that the key was wrong he replied 'Yes, but I play everything in black keys; they are so much easier than white keys.' He then explained that he used to risk a licking and practise on his sister's pianoforte when his people were out, and sometimes get at the church organ with the secret connivance of the organist.

Another man (whose parents also should have been hanged) was more remarkable still, seeing that in addition to melody and harmony he had the gift of absolute pitch and key-colour. 'Please, Mr. Bandmaster, will you come to my room and I will play you some things from Sullivan's new opera which I heard last night.' He sat down to a pianoforte and talking, singing or whistling at the same time, played several numbers perfectly: 'I have got the right hand of several other numbers, but shall have to go again to get my left hand right.' In a week or two, he had the whole opera off with both hands, and in the original keys.

He, even as the other man, did not know B from a bull's foot, or how to finger a scale. And these young gods wanted me to teach them 'Music'!

The Royal Military College Choral and Orchestral Society was the product of the later, regenerate times. Thanks to the enthusiasm and genius of the Lady Jane Taylor, it soon became well established both in numbers and efficiency, and it is (I believe) still going strong. It brought not only experience but some very welcome grist to the 'Miller.' Another contribution was from the Dripping Fund, in cash not in kind, for training a string band out of the college bandmen. Also I presided at the organ. It could not be said that I played that organ, for that organ and I had a serious difference in the early days of our acquaintance from the shock of which I never thoroughly recovered. It was thiswise. One Sunday evening I became so touched, so thoroughly absorbed in the sermon that I forgot to look at the registering, and the 'Amen' came, not as the coo of the sucking dove but as the roar of ten thousand bulls of Basan, and then in my fright, I had stood on the pedals!

That organ, however, did me a remarkably good turn later, for it was the means of bringing me into acquaintanceship with Arthur Sullivan, who was then in the very zenith of his popularity; the said popularity

was, in fact, part of the scheme. Sullivan knew Sandhurst intimately from the time when his father held my own appointment of bandmaster there; and he used sometimes to escape from the vortex of London and bury himself, incognito, in the environment of his childhood, making his headquarters in a neighbouring village inn of stage-coach repute. His wanderings had one night taken him into the chapel, where I found him amusing himself with the organ. I knew him well by sight from my own old Glasgow Choral Union days, when he sometimes conducted. He, for his part, remembered my father, and so we got on, and continued to get on very well until one Sunday morning someone peeped behind the screen when Sullivan was surreptitiously playing the organ for me at a parade service, and there were thereafter no peaceful week-ends for him, or delightful tête-à-têtes for me.

GERMAN MUSIC.

The following letter from Sir Charles Stanford appeared in the *Morning Post* of September 21:

I venture to think that your conclusions as to Wagner and Brahms representing modern Germany are far from being correct. These composers are in reality the last representatives of the German classical school. Wagner, the descendant of Gluck and Weber; Brahms, the descendant of Beethoven and Schumann. Neither had anything typical of modern Prussianised Germany about him. Wagner was the anti-Prussian revolutionary of 1848, and, in his later years, at all events, was an outspoken admirer of England, as I well remember from his visit in 1877, and the many interesting things, sympathetic to this country, which he said to his host, Dannreuther. He would have been the first to pour contempt upon his posthumous son-in-law, Chamberlain.

Brahms was so typically un-Prussian that he chose Vienna as his home, and went to Berlin as seldom as possible. He openly, at the Grand Duke of Meiningen's dinner table, upheld the cause of Japan against China, in the teeth of the official German support of the latter, foretold the success of Japan at the outset of the war, and that, when it was over, Germany would step in and prevent Japan from reaping the fruits of her victory. When the Grand Duke answered: 'You forget, Brahms, that we have interests to safeguard,' Brahms, banging the table with his fist, ejaculated: 'And you, a respectable (anständiger) Prince of Germany, and you talk like that!' The incident was related to me shortly after it took place by one who was at the dinner table. I was in Berlin when the German Emperor sent the telegram to Kruger, and heard myself Brahms's dislike of it, expressed very clearly in Joachim's study.

Neither Wagner nor Brahms had any truck with the Prussianised crew who have arisen since their day. To identify the 'frightfulness' of Strauss and the mass formations of Reger with either of them is an insult to them and to their work for musical art. We can no more ignore them than we can Goethe and Schiller. But the beastliness of modern hypnotised Germany was neither of their time nor of their nature. To obliterate their works in England is to cut off our noses to spite our faces. To do so will not hurt present-day Germans at all, though it may give them cause for a little consoling and not ill-founded merriment. On the other hand, it is good policy to show that we are more perspicacious and discriminating than they are themselves in retaining the old artistic work and rejecting the modern muck which they themselves pose as preferring.

I hold a letter from one of the soundest, ablest, and most revered of living French musicians, which breathes a far nobler sentiment than the boycotting of works which the world has, up to 1914, accepted as great. Let it not be forgotten that Paris after 1870-71 continued to perform without interruption the operas of Meyerbeer, who only seven years before was the official head of the Royal Opera House at Berlin.

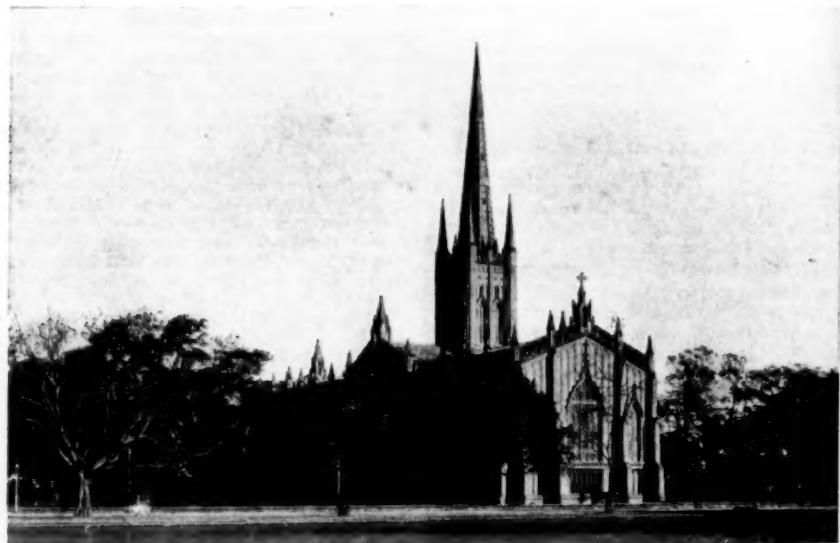
CALCUTTA CATHEDRAL AND ITS NEW ORGAN.

Our beautiful English Cathedrals and their musical associations have been described in a series of articles in the pages of the *Musical Times* from the pen of the late Mr. F. G. Edwards, better known perhaps under the pseudonym 'Dotted Crotchet.' It was natural and right that these splendid edifices and their interesting history should have the first call upon attention, but this fact should not allow us to ignore the fine work, both ecclesiastical and musical, which has been going on for nearly a century in the numerous dioceses of our overseas Empire, often under exceptionally arduous circumstances. The usual collection for 'Foreign Missions' is in many cases the only visible link between the Church of England and her children overseas.

During the present War, India has played a not inconspicuous part, with her teeming population and

difficulties, are quite as noteworthy as the work of the Early Christians. In India to-day one hears of many quiet deeds of the clergy which would vie with those of the martyrs of former days.

English Churchmen commenced their labours what was in some ways a darker continent than Africa, in the reign of Charles II. Their work was gradually extended with the expansion of British rule under Clive and other Empire-builders; but it was with the foundation of the See of Calcutta that the organization of the Church in India was first put on a sound basis, and from this small beginning in 1813 when Bishop Middleton arrived in Calcutta, the National Church of India, with its thirteen dioceses, has attained its present dimensions. That the work is still proceeding with unimpeded vigour is evidenced by the recent formation of the new See of Assam.



CALCUTTA CATHEDRAL (FROM N.W.).

numerous religions, creeds which were old even at the birth of Christianity, and, in the glamour of the former creeds one is apt to overlook the marvellous progress of the latter in a land hidebound with superstitions, castes and conventions, to an extent amazing to Western minds. India is usually spoken of as being a country, but one must consider it as a continent, with dioceses larger than many a European State. In spite of this, the Church of England has founded a vast community covering several million square miles in something under ninety years.

It is true that, compared with the Hindu, Mahomedan, Buddhist, and other religions, the following of the Church of England is as yet comparatively small; but when one remembers the centuries that intervened between the introduction of the older religions, more often than not at the sword-point of a conquering race, the peaceful victories of the early Churchmen, which are still proceeding on the same lines at the present day in the face of vast

whose Bishop was consecrated in Calcutta Cathedral on January 12 of the present year (1915).

In spite of much purely missionary work, the Church of India has been able to devote some of her energies to the provision of Mother Churches for her dioceses, and while these in point of size and beauty will not compare with our stately English Minsters, yet there is a certain charm about a Cathedral in India, built as it is for a climate and circumstances which include earthquakes, fire, indescribable heat, both moist and dry, and a variety of other conditions never encountered in England.

In describing Calcutta Cathedral it is only fair to point out that it was constructed at a period when church architecture, even in England, was known as 'early Victorian.'

The Cathedral was built in 1839-47 to the designs of Major-General Forbes, of the Bengal Engineers. It occupies a fine situation at the south-east end of the Maidan—the great park, one might almost call it, which is the finest feature of the European quar-

of the city. The style is perpendicular. Suffering under the afore-mentioned disadvantage, but viewed from the Maidan, the edifice presents an appearance of considerable dignity with its fine spire modelled on that of Norwich Cathedral.

The Cathedral consists of a broad Choir, with two Transepts at the western end of it, also two bays of what might eventually be the Nave, the Choir being the actual body of the building. The extreme length is 247 feet, breadth 114 feet, and the spire is 201 feet high from the ground.

Church-building in India, and more especially in Calcutta, presents some curious problems which make matters rather difficult for the designer. There must be very ample ventilation, or the interior of the building would be intolerable during the hot weather. For this reason, to dispense with columns, there is at Calcutta a single roof over the Choir, and what would be the Choir aisles. All windows on the south side of a church must be masked from the intense glare of the sun. An occasional earthquake is by no means a remote contingency; the spire of the Cathedral collapsed as a result of one in 1897, and it was fortunate that the roof was a simple iron truss (hardly a thing of beauty, and on the lines of that at Cannon Street Station, London), otherwise the damage would have been far greater. Added to all this, heavy stonework cannot be employed without prohibitive cost, owing to the soft and spongy nature of the subsoil. Further, extensive precautions have to be taken in view of the heavy rainfall during the period July-September; so that it will be seen that church-building in Calcutta is no light undertaking.

The Cathedral was consecrated on October 8, 1847, by Bishop Daniel Wilson, the then Bishop and Metropolitan of India. Bishop Wilson died in India, and is the only Bishop buried in the Cathedral, although Bishop Middleton lies in St. John's Church, formerly the pro-Cathedral. The cost of the building alone was five lakhs of rupees (about £33,000), and internally the Cathedral, in spite of certain unpossessing features, has been skilfully improved at considerable expense in various ways. It has been mentioned that the Choir forms the main portion of the building; the heavy piers necessary to support the weight of the tower rather cut off the Transepts and Nave. Of the former, one is used as a Lady Chapel, while the other is partially occupied by the Choir Vestry. The first bay of the Nave forms a large entrance lobby, and the second has a gallery containing one of the most valuable libraries in the East. Underneath this gallery is a covered carriage drive, a most necessary and useful feature during the rains.

As regards the interior, the view of the massive piers and arches under the Tower is distinctly imposing, but one of the chief glories of the Cathedral is the splendid Burne-Jones west-end window at the back of the library, erected by the Government to the memory of the late Earl of Mayo. There is a fine alabaster reredos designed by Sir Arthur Blomfield, extending the full width of the choir, and incorporating the memorial to Bishop Wilson, who lies under the north side of the Sanctuary. There are three stained-glass windows at the east-end, that in the centre replacing a former window destroyed in the cyclone of 1864; between the east windows are two fine frescoes by Powell, inserted in 1907. Other notable features include a fine marble and stone pulpit to the memory of Archdeacon Pratt, and a beautifully carved Episcopal Throne in memory of Bishop Johnson (1876-98). In 1846 Queen Victoria presented the Cathedral with a valuable service of Communion plate. Immediately under the tower there is a large statue by Chantrey of Bishop Heber, and grouped in the Nave and Transepts are many

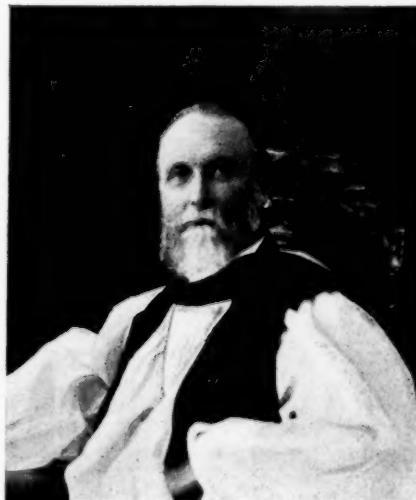
interesting memorials, notably those to Sir Henry Lawrence and Lord Elgin. A pathetic interest attaches to many of them, often to ladies and young children who perished in the Mutiny of 1857.

The Bishops of Calcutta are Metropolitans of India (and in former days also of Australia). Perhaps one of the best known in England is Bishop Welldon, now Dean of Manchester.

The present Bishop is the Most Rev. George Alfred Lefroy, D.D., formerly Bishop of Lahore, and since his advent to the dignity of Metropolitan of India many improvements have been effected in organization.

There are six Canons attached to the Cathedral, the administration of the edifice being in the hands of the senior chaplain and a committee.

As regards the musical associations of the Cathedral, details of the first organ are somewhat vague, but it cost about £1,500 and occupied a position in a gallery at the west-end of the Choir. In the records there is a letter from Dr. Walmisley stating that the



THE MOST REV. G. A. LEFROY, D.D.

Metropolitan of India.

builders, Messrs. Gray & Davison, had built a very good instrument. This was erected in 1849.

In 1880 an entirely new instrument was built by Messrs. Henry Willis & Sons, and was erected about a year later. This was a fine three-manual organ with thirty-four speaking stops, of typical 'Willis' quality, and a striking proof of the soundness of its construction is shown by the fact that the organ was still in full playing condition in 1913, truly a remarkable record when one considers the extreme climatic changes to which an organ is subjected in India. The only additions during this period were seven wooden pipes F F F F to B B B, added under the direction of Dr. E. Slater, the organist at that time, by Messrs. Hurry Bros., the local (native) organ-builders, and an electric blowing apparatus sent out from England in 1903, which is placed in a chamber outside the Cathedral, behind the organ.

In 1913, over thirty years after the erection of the organ, the instrument had become somewhat out of date, and the Cathedral Committee deputed two of their members, Messrs. W. D. Braithwaite and E. C. C. Haythorn, who were returning to England, to

inspect the latest examples of English Cathedral organs, and on receipt of their report, the order was given to the original builders, Messrs. Henry Willis & Sons, to reconstruct and enlarge the organ. This has resulted in the present beautiful instrument, of which the following is the specification :

The instrument is placed on the north side of the Chancel, the console being detached and placed to the east, with the organist facing west to command a full view of the choir. The new Solo organ stands in the position formerly occupied by the Swell, which is now located in a special new chamber over the blowing chamber, the length of the action from this department to the console being over fifty feet.

There are now four Manuals, CC to C, 62 notes; and a 'Willis' concave and radiating pedal-board, CCC to F, 30 notes; 47 speaking-stops, and 18 couplers, &c., making a total of 65 draw-stops.

PEDAL ORGAN.—9 stops.

		Feet
1. Double diapason (to FFFF, 5 acoustic)	Wood	32
2. Open diapason	"	16
3. Viole	Metal	10
4. Bourdon	Wood	16
5. Octave (18 from No. 2)	"	5
6. Violoncello	Metal	8
7. Flute (18 from No. 4) Wood and Metal	8	8
8. Ophicleide (heavy pressure)	Metal	16
9. Clarion (")	"	8

CHOIR ORGAN.—7 stops.

	Metal	Feet
10. Viola da gamba	"	8
11. Dulciana	"	5
12. Stopped diapason	"	5
13. Flauto traverso	"	5
14. Gambette	"	4
15. Concert flute	"	4
16. Corno di bassetto	"	5

GREAT ORGAN.—10 stops.

	Metal	Feet
17. Double open diapason	"	16
18. Open diapason, No. 1	"	5
19. Open diapason, No. 2	"	5
20. Flûte harmonique	"	5
21. Principal	"	4
22. Flûte octavante	"	4
23. Twelfth	"	2
24. Fifteenth	"	2
25. Mixture (17, 19, 22)	Metal	3 ranks
26. Tromba (heavy pressure)	"	5

27. Lieblich bordun	Wood and Metal	16	
28. Geigen diapason	Metal	8	
29. Lieblich gedackt	Wood and Metal	8	
30. Salicional	Metal	8	
31. Vox angelica (Ten. C)	"	5	
32. Geigen principal	"	4	
33. Lieblich Flöte;	"	4	
34. Flageolet	"	2	
35. Echo mixture (17, 19, 21, 22)	Metal, 4 rks.	8	
36. Vox humana	"	5	
37. Hautboy	"	5	
38. Tremulant	"	—	
39. Waldhorn (heavy pressure)	"	16	
40. Cornopean (")	"	5	
41. Clarion (")	"	4	

42. Tibia	Wood	8	
43. Viole d'orchestre	Metal	8	
44. Flûte ouverte	"	4	
45. Piccolo harmonique	"	2	
46. Bass clarinet	"	16	
47. Cor anglais	"	8	
48. Tremulant	"	—	

Nos. 42 to 47 in a swell-box.

49. Tuba (harmonic, heavy pressure) Metal 8
Stops marked \ddagger at present only prepared for.

COUPLERS, ETC.—16 stops.

50. Choir to Pedal.	Swell to Great, unison.
51. Great to Pedal.	Swell to Great, super.
52. Swell to Pedal.	60. Solo to Great.
53. Solo to Pedal.	61. Swell sub.
54. Swell to Choir.	(on itself).
55. Solo to Choir.	62. Swell unison off (")
56. Choir to Great.	63. Swell super (")
57. Swell to Great, sub.	64. Solo to Swell.
	65. Spare Knobs.

The instrument contains 2,499 pipes.

ACCESSORIES.

Four double-acting combination pedals to the Great and Pedal Organs.

Four double-acting combination pedals to the S.ell Organ.
Reversible pedal to the Great to Pedal Coupler.
Reversible piston to the Great to Pedal Coupler.
Reversible piston to the Swell to Great Coupler.
Reversible piston to the Solo to Great Coupler.
(This piston also brings on the Tuba for sforzando effects.)
Lever pattern crescendo pedals to the Swell and Solo Organs.

WIND PRESSURES.

Pedal. Flue-work, Nos. 4 and 7, 5 inches; remainder $\frac{1}{2}$ inches
Reeds 8 inches.

Choir. Throughout $\frac{1}{2}$ inches.

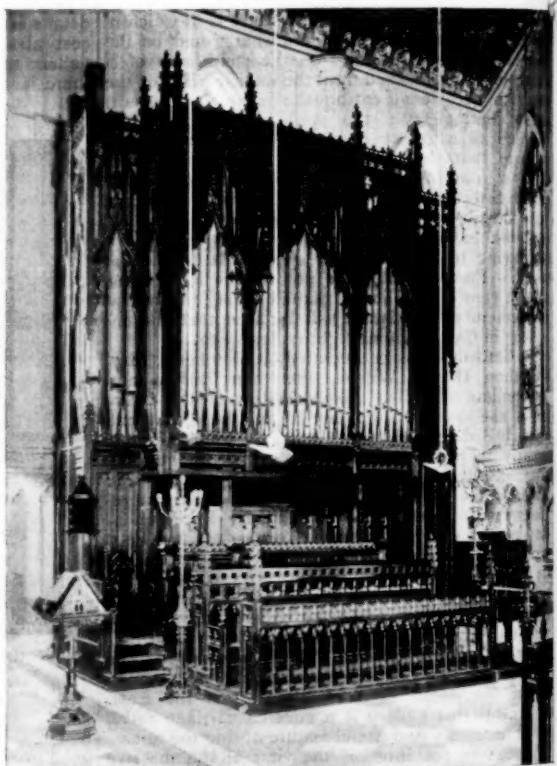
Great. Flue-work $\frac{1}{2}$ inches; Reed 8 inches.

Swell. Flue-work $\frac{1}{2}$ inches; Reeds, Nos. 36 and 37, $\frac{1}{2}$ inches
remainder 8 inches.

Solo. Flue-work 5 inches; Reeds, Nos. 46 and 47, 5 inches; Tail
12 inches.

Action. 14 inches, 12 inches and 8 inches.

The Action, with the exception of the (mechanical) *Manual Couplers*, is entirely tubular pneumatic on the latest 'Willis' pressure system, specially designed for extreme climates; this is applied to the Manuals, Manual Couplers, Pedal, and Drawstop actions, the Key-action being instantaneous in repetition and attack.



THE CATHEDRAL ORGAN (FROM S.W.).

The detached Console is enclosed in polished mahogany case. The Drawstop Jams are at an angle of 45 degrees to the Keyboards, and the Drawstops are of solid ivory, with engraved lettering, and are fitted with rosewood stems and bushings. The Keys are laid with heavy plates of ivory, without surface joints, and the Sharps are ebony, each plate being screwed down in view of the climatic conditions. The Pedal-board is of teak, with detachable facing-pieces. Mahogany and other hardwoods have been very extensively employed throughout the instrument.

The new pipe-work is of the finest construction and workmanship, all metal pipes down to 4-ft. C being of spotted metal. The original Diapasons have been re-scaled and re-voiced to give a much greater body of foundation tone. All new wooden pipes down to 4-ft. C are fitted with metal foot-tips for regulation purposes. All reeds down to 8-ft. C are of spotted metal and are fitted with rustless tuning springs. The old reeds and much of the old flue-work have been re-voiced in England, in certain cases on enhanced pressures.

The electric blowing apparatus consists of the blower sent out in 1903, which now supplies the heavy-pressure wind, and is driven by a $\frac{1}{2}$ h.p. motor; the low-pressure installation is new, and consists of a silent rotary blower direct-coupled to a $\frac{1}{2}$ h.p. motor. The starting and stopping of both installations simultaneously is accomplished by 'pushbuttons' placed at the console.

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The instrument was to have been completed by Christmas, 1914, but owing to the activities of the German cruiser *Emden* some of the new work was delayed in shipment, and the organ, in an incomplete condition, was first used at the previously mentioned consecration of the Bishop of Assam in January. The completed instrument was formally opened on Shrove Tuesday, February 16 last, when the Organist, Mr. H. D. Statham, Mus.Bac., played the following programme :

Fantasia and Fugue in G minor	...	...	Bach.
Largo (from the 'New World' Symphony)		Dvorak.	
Antem 'It came even to pass'	...	...	Onsley.
Song d'enfant	...	...	Bonnet.
Chant de Printemps	...	...
Choral song and Fugue	...	...	Wesley.
Antem 'The radiant morn'	...	...	Woodward.
Toccata (from the Fifth Symphony)	...	...	Widor.

There was a very large congregation, and Mr. Statham's masterly handling of his splendid instrument created considerable stir.

Apart from the general excellence of the fine diapasons and reed-work, the 16-ft. Waldhorn on the Swell and the Solo Tibia, both the personal voicing of Mr. Henry Willis, junior, may be singled out as particularly successful stops. It is also interesting to know that, following their reconstruction of the Bombay Cathedral Organ in 1908, Messrs. Willis have definitely proved that tubular-pneumatic action (if of proper design) is far more suitable for the climatic changes of India than is tracker action, and the new three-manual 'Willis' Organ for Nagpur Cathedral will have the same type of action as at Calcutta.

As regards the choir, it is one which would compare very favourably with those of the best English Cathedrals. It is composed of six basses, four tenors, four altos, and eighteen boys. The choir-men are paid, although some voluntary members on probation are included. The boys are drawn from the La Martinière College, the famous School in Calcutta which owes its foundation to the munificence of General Claude Martin, and choir scholarships at this school are held by some of the boys. The music performed is in every way up to the standard of English Cathedrals, the only unusual feature being the Calcutta Cathedral Psalter, commenced by a former organist Mr. T. H. Webb, and completed in book form by Dr. E. Slater.

With such a comparatively short existence, there are few entries of note in the records about the choir; but in 1862 there occur the minutes of a committee to discuss the conduct of the bass singer, and it was unanimously resolved 'that he be requested to moderate his voice.' Even the heat of India will not suppress some people!

The writer has been unable to obtain an exact list of former organists at Calcutta Cathedral. The first was a Mr. Lissant, a pupil of Turle, who went out on the recommendation of Dr. Walmisley for five years. Having completed this agreement, he returned to England after training a pupil for the position. Several changes followed, until the appointment of Mr. T. H. Webb in 1879; he was succeeded in 1885 by Dr. E. Slater, who retained the position until 1912, when he was succeeded by the present organist.

Mr. H. D. Statham, the present organist, was musical scholar at Caius College, Cambridge, where he studied under Sir Charles Villiers Stanford and Dr. Charles Wood, obtaining the degree of Mus. Bac. After leaving Cambridge he was for some time at the Royal College of Music, where he studied the organ under Sir Walter Parratt, and composition under

Stanford. Shortly after he left the Royal College he was appointed to Calcutta Cathedral. The beautiful rendering of the services reflects the greatest credit on his skill as a choir-trainer and accompanist. He contributes a constant series of organ recitals, which are very acceptable in a land where good music is rather scarce. Recital work is no pleasant occupation with a temperature over 80° in the shade.

No account of an Indian cathedral would be complete without drawing attention to the punkhas, which are the only means of making life tolerable in the hot weather. In outlying districts these are broad overhanging screens, which, when set in motion by coolies, maintain some sort of ventilation. In Calcutta and other large centres, however, electric punkhas are employed, not merely one or two. Calcutta Cathedral has scores of them, there being one suspended over the heads of every eight or nine seats. These all tend to give a strange effect to a service in India. One must sympathise with the feelings of an unfortunate organist out East. If he



MR. H. D. STATHAM, MUS.BAC., AT THE CONSOLE.

enjoys the cooling effects of a punkha, his music periodically floats across the Cathedral; on the other hand, if he dispenses with it he is practically boiled alive, for there can be no diminution of his energy even in that temperature if services are to be maintained at the proper standard. Truly an occupation not entirely congenial to some organists.

In conclusion the writer would like to express his deep thanks to the Metropolitan; to the Rev. Canon Stuart, M.A., Senior Chaplain of the Cathedral; the Rev. J. Godber, M.A., Domestic Chaplain to the Bishop; Mr. W. D. Braithwaite; Mr. H. D. Statham, the Cathedral organist, and to Messrs. Willis for their kind assistance in the preparation of this article, and also to Messrs. Bourne & Sheppard, of Calcutta, for their excellent photographs.

A. S. C.

The Classical Concerts Society provides some of the finest chamber concerts to be heard in London. We are glad to note that the prospectus for the Autumn season at the Royal Hall announces ten weekly concerts (on Wednesdays alternately in the afternoons and the evenings), commencing October 13. A most attractive list of works and artists is given. The agent is the Concert-Direction G. L. Robinson, Wigmore Street, W.

Church and Organ Music.

M. Joseph Jongen, the distinguished Belgian composer and organist, gave a recital at St. Peter's Church, Harrogate, recently, when the following interesting programme was played:

1. Fantasia et Fugue in G minor	... J. S. Bach
2. Choral ...	... J. S. Bach
3. Air	... Glück
4. Scherzo-Caprice	... E. Bernard
5. (a) Cantilène	... G. Pierne
5. (b) Scherzando	... G. Pierne
6. Pièce Héroïque	... César Franck
7. (a) Cantabile	... J. Jongen
7. (b) Improvisation-Caprice	... M. Ravel
8. (a) Petite Pastorale	... C. Debussy
8. (b) Prélude	... C. Debussy
8. (c) Cortège	... C. Debussy
9. Symphonie No. 5 (Part 1)	... C. M. Widor

An extraordinary record of a Leigh musical family has been established by the completion of fifty years' service as organist of James Boydell, of Pennington Church, Leigh. His blind grandfather, Joseph Kerfoot, was organist at Leigh Parish Church for fifty-four years, and during fifty-three consecutive years never missed a service. He died in 1860. His great-uncle, Thomas, was an organist for over fifty years, and his uncle, Joseph Kerfoot, was organist at Winwick Church for fifty-three years.

We have received the first year-book and register of members of the National Union of Organists' Associations. The Union seems to have made a vigorous start, and we wish it success in its endeavour to bring the various organists' Associations into touch with one another, for both social and musical reasons.

The Sheffield Organists' and Choirmasters' Association has issued its syllabus for the coming winter. Dr. Keighley opens with an address on the text 'Wake up, organists,' and future papers are to be by Mr. C. H. Moody, Mr. T. W. Hanforth, Rev. W. F. Moulton, Mr. Herbert Antcliffe, and Dr. Coward. Seven organ recitals have also been arranged.

The Newcastle Centre of the Free Church Musicians' Union sends us its fixture-card for the coming season. The arrangements include lectures by Mr. George Dodds ('Breath control for singers'), Mr. W. G. Whittaker ('North country folk-music'), Mr. H. Y. Dodds ('Anthem preparation'), and Mr. E. E. Hastie ('The effect of the Commonwealth and Restoration on Church music'). On February 19 a solo cantata of Bach will be sung by Mr. E. J. Potts, with explanatory notes by Mr. W. G. Whittaker.

ORGAN RECITALS.

Mr. Greenhouse Alt, at Overstrand Church (three recitals)—Meditation, *Bübeck*; Summer Sketches, *Lemare*; March in A, *Best*. At St. Nicholas Cole Abbey (four recitals)—March in G, *Smart*; Scherzo from Sonata No. 5, *Guilmant*; March in B, *Tombelle*; Toccata in A, *Hesse*.

Mr. Herbert Hodge, at St. Stephen's, Walbrook (two recitals)—Impromptu in G, *Alcock*; Fugue from Sonata, *Reubke*.

Mr. Herbert Walton, at Glasgow Cathedral (four recitals)—Choral No. 3, *César Franck*; Finale from first Symphony, *Louis Vierne*; Fantasia and Fugue, *Parry*; Prelude and Fugue in C minor, *Healey Willan*.

Mr. Fred Gostelow, at Luton Parish Church—Concerto No. 2, in B flat, *Handel*.

Mr. C. E. Blyton Dobson, at Wesleyan Chapel, Mablethorpe—Fugue in D, *Bach*. At Central Mission, Nottingham (three recitals)—Choral Song and Fugue, *Wesley*; Chanson de Matin, *Elgar*; Fantasia and Toccata in D minor, *Stanford*.

Mr. John Connell, at Kelvingrove U. F. Church—Prelude in $\frac{2}{4}$ time, *W. S. Vale*.

Mr. J. A. Sowerbutts, at St. Paul's, Heme Hill—Intermezzo (first Symphony), *Augustin Baril*. Mr. Herbert Pierce, at Union Chapel, Highbury—Chorale, 'Christe Redemptor omnium,' *Parry*. Mr. S. Stephen Evans, at the English Congregational Church, Aberystwyth—Prelude in C sharp minor, *Rachmaninoff*. Mr. George Rathbone, at Cartmel Priory (two recitals)—Sonata in C sharp minor, *Harwood*; Sonata No. 1, *Mendelssohn*.

Mr. H. F. Ellingford, at St. George's Hall, Liverpool (two recitals)—Allegro from Symphony in E, *Sullivan*; Marche militaire, *P. C. Buck*; Triumphal march, *A. H. Brewer*; Prelude and Fugue in D, *Bach*. Mr. Arthur B. Robinson, at St. Oswald's, Flamborough—Allegro in E flat, *Wolstenholme*.

Mr. H. Egbert Lane, at St. Catherine's, Feltham—Epilogue, *Healey Willan*.

Mr. Albert Orton, at Walton Parish Church, Liverpool—Sonata in F, *Silas*.

Mr. W. Lynnwood Farmar, at the Exposition, San Francisco (two recitals)—Chaconne in B flat minor, *Karg-Elert*; Choral No. 3, *César Franck*.

Mr. J. M. Preston, at St. George's Presbyterian Church, Sunderland—Adagio and Toccata, *Widor*.

Mr. E. Ernest Hastie, at St. George's Presbyterian Church, Sunderland—Scherzo, *Claussman*.

Mr. F. Gandy Bradford, at St. Andrew's, Exmouth—Fanfare, *Lemmens*.

Mr. George Rathbone (four recitals)—(at Cartmel Free Church), Finale (Sonata in F minor) *Rheinberger*; Sonata in C sharp minor, *Harwood*; (at Ambleside Parish Church), Fugue in E flat, *Bach*; (at St. James's, Arnside), Choral Song and Fugue, *Wesley*.

Mr. F. J. Livesey, at St. Bees Priory Church—Three Choral Preludes, *Bach*.

Mr. R. W. Strickland, at Masonic Hall, Northampton—Rhapsodie (No. 3) on a Breton Melody, *Saint-Saëns*.

Mr. W. W. Starmer, at St. Barnabas, Tunbridge Wells (two recitals)—Pastorale and Fantasia in D minor, *W. W. Starmer*; Concerto in D minor, *John Stalley*.

APPOINTMENTS.

Mr. G. Virgil Dawson, organist and choirmaster at (Independent Church, Haverhill, Suffolk).

Mr. H. W. Woolhouse, organist at St. Paul's Church, Peterborough.

Reviews.

PIANOFORTE MUSIC.

School of Legato and Staccato. By Charles Czerny, Op. 33 (Novello Edition, No. 19.) Edited by Franklin Taylor. 1s. net.

New School of Velocity. By Charles Czerny, Op. 34 (Novello Edition, No. 22.) Edited by Franklin Taylor. 2s. net; or in two books, 1s. each.

Etudes. By Aloys Schmitt, Op. 16. (Novello Edition, No. 148.) Edited by Franklin Taylor. 1s. 6d. net.

Etudes. By H. Bertini, Op. 134. (Novello Edition, No. 206.) Edited by Franklin Taylor. 1s. net.

Woodland Dances. By Ernest Newton. (Novello Edition, No. 227.) 2s. net.

[London : Novello & Co., Ltd.]

Four more books of pianoforte studies have been published in the Novello Edition. In each case Mr. Franklin Taylor (who ably edits this new edition) has eliminated the weaker numbers, thereby considerably reducing the bulk of the volumes. Time for practising is so precious that only the very best of exercises must be given; these should be well varied and contain the material most likely to produce speedily the desired technique. Thanks are due therefore to the editor for his judicious judgment in deciding what to retain and what to discard. The four new books are known to most teachers. Bertini's 'Etudes,' Op. 134, of which seven numbers have been selected, are suitable for pupils between the Higher and Intermediate Grades. *Czerny*

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New School of Velocity,' Op. 834 (sixteen numbers), is rather more advanced; here the four studies with irregular time-groups are of very special value. Schmitt's 'Etudes,' Op. 16 (fourteen numbers), are still more advanced; they are of particular service for the practice of *legato* extensions, and the benefit will be further enhanced if they are transposed a semitone up or down with the same fingering, not a difficult task in some cases. Czerny's 'School of Legato and Staccato,' Op. 335 (ten numbers), is excellent for staccato, and for brilliancy in chord playing.

Youthful pianists will be delighted with Ernest Newton's 'Woodland Dances.' The composer has hit upon very happy titles—which go a long way with most young people—suggesting woodland scenes quite out of the ordinary beaten tracks. Thus we have 'The Squirrel's dance,' 'The Hedgehog's dance,' 'The Grasshopper's dance,' 'The Jacko's dance,' and 'The Magpie's dance.' The music throughout is whimsical, rhythmical, very tuneful, and admirably written for young players. Teachers should certainly add this set of dances to their list of teaching pieces.

For the Fallen. Poem by Laurence Binyon, set to music for chorus and orchestra by Cyril Bradley Rootham.

[Novello & Co., Ltd.]

Both in regard to words and music 'For the fallen' strikes one too often absent from elegiac works called forth by war. There is genuine feeling, but there are pride and dignity as well. Mr. Rootham makes use of thematic material drawn from widely different sources. A quotation from the plainsong of the Mass for the dead has a prominent part in the introduction, and is referred to effectively from time to time, while at the words :

They went with songs to the battle, they were young,
Straight of limb, true of eye,

the orchestra makes combined use of fragments from 'The girl I left behind me,' 'Men of Harlech,' 'The Campbells are coming,' 'The British Grenadiers,' and the rattling old Irish tune 'Garryone.' In striking contrast is the studied simplicity of the passage commencing 'They mingle not with their laughing comrades again.' There are some fine climaxes, and the work throughout, with its rhythmic interest, its modern feeling, and its subtle and fitting flavour of austerity, is an impressive and worthy tribute to our gallant dead.

New Century Organ solos. Nos. 1-10.

[G. Schirmer, Ltd.]

Of this well-produced series, we like especially the three numbers by Frank Bridge, and the Prelude Archaique by Paul Hillermacher.

Mass Festiva. A short and easy Communion Service in modern style. By Francis Burgess.

[Novello & Co., Ltd.]

Mr. Burgess's setting will be found useful in Churches where music making no great demands on either singers or organist, but at the same time tuneful and devotional, is required. It is commendably brief, with no long interludes but two trifling instances of repetition of words. The organ part is mainly independent, without removing the centre of interest from the voice parts. Though modern in style, the service has an ecclesiastical tone imparted to it by the composer's occasional use of older idioms.

Correspondence.

VERSIONS OF THE 'MARSEILLAISE.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Concerning Gossec's version of the 'Marseillaise,' quoted by Mr. Wotton in your current issue, I should like to point out that the 'tame quavers' alluded to were not intended to be sung as written. In his text, Gossec was

only following the custom of the time; he knew that the correct interpretation was understood by everybody. In actual performance, the second of these apparently even quavers became a demisemiquaver, whilst the first carried an implied double dot or a dot followed by a demisemiquaver rest. These conventional alterations of rhythm were very common in the old music; they are fully discussed in my book on 'The Interpretation of the music of the 17th and 18th centuries,' which Messrs. Novello have now in the press.—Yours faithfully,

ARNOLD DOLMETSCH.

Hampstead, September 8, 1915.

ILLEGAL COPYING OF MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—The attention of the Composers' Sub-Committee of the Society of Authors, Playwrights and Composers, has been called to the fact that many schools, church choirs, and bodies of a similar nature, buy one or two copies of church and other music and then proceed to make written copies of these in order to save the expense of further purchase of the sheet music. As this process is contrary to the Copyright Act, and a serious loss to the composers whose work is concerned, I trust you will give the matter the widest publicity in order that it may be known to the authorities that such copying is contrary to the law and will be stopped whenever it is brought to the notice of the Society.—I beg to remain, yours faithfully,

G. HERBERT THRING,
*Secretary of the Incorporated Society of
Authors, Playwrights, and Composers.*

September, 1915.

[This notice refers only to music that is still copyright, and we presume that the threatened action by the Society relates only to copyrights owned by its members. The infringement is not only a loss to the composers, but also to publishers and all other assignees of copyright property, as they have very good reason to know. The law on the subject has been stated in these columns on several occasions.—ED., *M.T.*]

OLD ENGLISH SERVICE MUSIC.

Mr. Royle Shore writes pointing out that what appeared to be a slip in regard to dates was the result of the address from which the passage was taken being 'cut' in delivery, and by an oversight reprinted without the omitted part being restored. The passage in full was as follows :

'To the middle of the 15th century we led in the world of music. We then fell back, but recovered ourselves in the following century, the first signs of a recovery showing themselves about 1518, when we were apparently beginning to sit at the feet of the Flemings, whose predecessors we had originally taught under Dunstable. The Reformation to some extent discouraged polyphonic development, though not to the extent supposed, for many composers ignored all attempted restrictions, and there was a wonderful culmination in the work of Orlando Gibbons and others.' The general preface to the 'Cathedral Series,' so sympathetically dealt with in Mr. Harvey Grace's article, contains a fuller account of polyphony under the English Reformation.

[We have received another letter from Mr. Edward U. Ireland on the subject. Mr. Royle Shore's remarks will, we hope, clear up the matter for him.—ED., *M.T.*]

Miss Amy M. Barton, of Kingsford Hill House, High Bickington, North Devon, writes to protest against Mr. Ashton Ellis's tirade against Nietzsche in our September number. She heartily endorses Nietzsche's attack on Christianity, p. 528, second column.

Obituary.

We regret to record the following deaths:

On September 10, at his residence, Gloucester Row, Clifton, Mr. THOMAS SHERWOOD SMITH, in the ninety-fourth year of his age. He had been a member of many choirs, beginning as a boy in the church choir at Walford in 1832. For some time he was the sole survivor of the Ross Choral Society, of which he was a founder and secretary in 1843. He took part in ninety-nine concerts out of the hundred given by the Bristol Musical Association under Mr. G. Gordon, and was a member of the Bristol Philharmonic Society, Mr. Trimmell's Cecilian Choir, the Bristol Choral Society, and the Keynsham Choral Society.

TOM STEPHENS, at Newport (Monmouth), suddenly, on September 4, at the age of fifty-two years. He was best known as the conductor of the Newport Co-operative Choir, which under his able direction won many victories at important musical competitions, including international events at Paris, Ghent, Dieppe, and Welsh Eisteddfodau.

MR. AND MRS. NEILSON, who were killed in the Old Trafford railway accident on August 14. Mr. Neilson was the secretary of the Manchester Hallé Choir, and was deeply regarded by the members.

EMILY JANE ARMES, on August 31, at The Bailey, Durham, wife of the late Prof. Philip Armes, Mus. Doc., and daughter of the late Sir Henry Davison, Chief Justice at Madras, aged seventy-two.

GEORGE PETER WILLIAM AUGENER (founder of the firm of Augener & Co.), on August 25, at Clapham, London, in his eighty-sixth year. He was born in Germany, and became naturalized in this country in 1871.

Much sympathy is felt for M. Vassili Savonov, the well-known Russian conductor, on the loss of his son at the War. The young officer had greatly distinguished himself and had won a coveted Russian decoration.

CHORAL SOCIETY PROGRAMMES.

PROVINCIAL.

The Edinburgh Royal Choral Union—This old-established body announces its fifty-eighth season. Recognising the impossibility of carrying out an ordinary programme, it is intended to give the usual afternoon performance of the 'Messiah' on New Year's Day and a Scottish Concert on the same evening, and on January 3 the Union will unite with the Scottish Orchestra in performing, *inter alia*, Stanford's 'The Revenge,' the National Anthems of the Allies, and the first chorus from Elgar's 'Caractacus.' Mr. W. Greenhouse Allt has been elected conductor of the Union.

[The arrangements of many other Societies will be found in our Country News.]

METROPOLITAN.

Ealing Choral and Orchestral Society (conductor, Mr. Albert Thomson).—'Hiawatha,' Parts 1 and 2, and 'Messiah,' and musical entertainments for wounded soldiers.

Canning Town, Mansfield House (conductor, Mr. C. E. Coward).—Parry's 'Ode on St. Cecilia's Day.'

Hither Green Choral and Orchestral Society (conductor, Mr. Ernest Dumayne). Coleridge-Taylor's 'Bon-bon Suite,' Stanford's 'The Revenge,' and 'The Dream of Gerontius.'

The Lavender Hill Choral Society (conductor, Mr. George Lane).—Rossini's 'Stabat Mater' and Haydn's 'Creation' are to be rehearsed. The Society will co-operate with the Battersea, Clapham, and Wandsworth Choral Union.

South-West Choral Society (conductor, Mr. A. R. Sanders).—'Hiawatha,' Part 3, Elgar's 'The Banner of St. George,' Montague Phillips's 'Death of Adam Blake,' Bridge's 'Flag of England,' and Gomar's 'The Redemption.'

Ealing Philharmonic Society (conductor, Mr. L. Victor Williams).—'King Olaf,' 'Gems of the Allies,' and 'The Golden Legend.'

The Bach Choir (conductor, Dr. H. P. Allen).—Bach's 'Christmas Oratorio' and the Motets 'Be not afraid' and 'Come, Jesu, come,' Parry's 'Songs of Farewell' and Elgar's Part-song 'Evening Scene.'

The South London Choral Association (conductor, Mr. L. C. Venables).—Bach's Motet 'Praise ye the Lord,' Cowell's 'John Gilpin,' Gilbert and Sullivan's opera 'The Sorcerer,' Handel's 'The King shall rejoice,' and Hubert Bath's 'The Wake of O'Connor.'

Streatham Choral Society (conductor, Mr. E. J. Quance).—Parry's 'Pied Piper' and Rossini's 'Stabat Mater.'

South London Philharmonic Society.—Conductor, Mr. Wilfrid Bruin. 'Elijah,' 'News from Whistler' (Balfour Gardiner), and a concert version of Verdi's 'Il Trovatore.'

The New Wandsworth Harmonic Society (conductor, Mr. George Lane).—This is a new body. 'St. Paul' (Mendelssohn) is to be rehearsed.

The Central London Choral and Orchestral Society (conductor, Mr. David J. Thomas).—'Les Cloches de Corneville' (Planquette), concert version, and Fletcher's 'For Empire and for King.'

COMMITTEE FOR MUSIC IN WAR TIME.

We have to acknowledge with many thanks the receipt of £5 from a 'Well-wisher'; Mrs. Helen C. Duncan, 3, Carter Road, Shanghai, China, £1 1s. ; Mrs. S. C. Philson, Rockville Hotel, Darjeeling, India, £3.

The Professional Classes War Relief Council (of which the above Committee is a section) announces a

CHRISTMAS IN WAR TIME SALE.

which is to take place at the Royal Albert Hall during two or three days in the second week of December. Many persons of high social standing will take a prominent part. The appeal of the Council says: 'We do not ask for your money, but only a little of your time. We want you to make some article that you know you can make, which we can sell for five shillings for the benefit of the members of the professional classes who have been hit by the War. The articles sent will be sold as stated above at the Royal Albert Hall, and all the money obtained will be available for relief, as the expenses of the hall will be paid out of a separate fund. The gift of an article made with your own hands is asked for, but if this cannot be managed a gift of five shillings will purchase an article for sale.'

Ten thousand gifts are hoped for. At the sale the price of admission will be five shillings, in return for which one of the 'gifts' may be selected, and others can be purchased as desired. The circular gives a long list of articles that will be suitable, classified under the heads: (1) Knitted goods; (2) needlework; (3) handicrafts and cretonne work and cretonne paper; (4) children's toys and wooden articles; (5) cooking (jam, plum puddings, cakes, pickled sweets, &c.).

A competition is part of the scheme. Prizes of £5, £3, and £2 will be awarded for the best present for (a) the Fighting Forces, (b) the Wounded, (c) the British Prisoners, and, in addition, special prizes of the same amounts will be awarded for articles made by wounded soldiers.

Gifts should be sent to the Gifts Secretary, Professional Classes War Relief Fund, 13 and 14, Princes Gate, London, S.W. All further particulars can be obtained from the same source.

We hope fervently that this excellent project will meet with all the success it richly deserves. Recently we made an appeal for funds especially for the music section. The proceeds of this great sale will go to the funds of the General Council, but the music section will have its due share.

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THE ASSOCIATED BOARD EXAMINATIONS:

NEW SYLLABUSES FOR 1916.

The Syllabuses for the Associated Board Examinations for 1916 contain no alterations of importance in the rules and regulations in force for 1915. The 'General inspection of school music' is now extended to a teacher's private pupils, and the fee for the first hour is reduced from three to two guineas. The inspection may include any or all of the following subjects: Instrumental music, solo or concerted; solo singing; singing classes; orchestral classes; classes in ear-training and sight-singing; harmony, counterpoint, and rudiments.

THE PIANOFORTE EXAMINATIONS.

The fact that the Board has changed its official publishers partly accounts for the many new names appearing in the pianoforte lists of studies and pieces. The eighty-one works are chosen from compositions by fifty-five different composers, of whom no fewer than twenty-one now appear for the first time. Of the eighty-one pieces, sixty-three are newly added to the lists; and probably a large proportion of these will be quite unfamiliar to the average teacher.

The Board has at last seen its way to give adequate recognition to the just claims of British composers. Let us hope that this departure will be fully justified by at least its popularity, and that it will constitute a precedent to be followed in future years.

The names of the composers, with the number of their works used, are as follows: Bach (5), Scott-Baker (1), Beethoven (4), Bennett (3), Bertini (1), *Felix Borowski* (1), Burgmüller (1), *Mark Calmond* (1), A. von Ahn Carse (1), *Cécile Chaminade* (1), Chopin (3), Clementi (1), Le Couppey (3), *Sir F. Cowen* (1), Cramer (1), Czerny (4), Duvernoy (1), *Lionel Elliott* (1), Esipoff (1), Farjeon (1), H. E. Gehr (1), Grieg (1), A. Hamaton (1), Handel (2), Haydn (1), Heller (3), Hummel (1), W. Y. Hurlstone (1), *Frank Jephson* (1), Köhler (1), Kubha (2), Kullak (1), Liszt (1), Loeschhorn (1), Tobias Matthay (1), Mendelssohn (2), *Graham Moore* (1), Charles Mervy (1), Moscheles (1), Mozart (4), *Norman O'Neill* (1), *François Pascal* (2), *Percy Pitt* (1), Reinecke (1), E. Sauerbrey (1), Scarlatti (1), Schubert (1), Schumann (2), Somervell (1), Steibelt (1), *Felix Swinstead* (1), Charles Tourville (1), Tchaikovsky (1), N. Van Westerhout (1), and Bernhard Wolff (1). The most notable omission is that of Gurlitt, the children's friend *par excellence*. The twenty-one names in italics are those which appear for the first time in these lists. It is difficult to classify the composers exactly according to their nationality, as some of the names are well-known *noms de plume*, and others may be such; but, as nearly as possible, one may put it that about twenty-five of the total works are by British composers, whereas in previous years, since the foundation of the Board, the average has been three! For the second time only, out of a full total of 1,706 studies and pieces, has the work of a female composer been selected, the *Arleguine* by the gifted French lady Madame Chaminade having been placed on one of the Intermediate Lists. It is rather a remarkable fact that the first movement of Beethoven's Sonatina in G minor, Op. 49, No. 1, previously used for the *Lower* Division, is now given for the *Higher* Division, and the same composer's first movement from the Sonatina in C minor, Op. 10, No. 1, previously used for the *Advanced* Division, is now given for the *Intermediate*.

The new volumes published by Messrs. Joseph Williams, Limited, are arranged in the same order as hitherto; they are excellently printed on good paper. Their green covers are rather striking; but considering the objection many heads of schools have to abbreviations, the heading—in very small type, certainly—"Associated Board Exams." is unfortunate.

The following *tempi* are suggested for the *average pupil*, the allowance being made for the grades in which the studies and pieces occur. A star is placed against the most suitable list—again for the average student:

PRIMARY.

	LIST A.*		LIST B.
Köhler	... ... $\text{♩} = 88$	Le Couppey	... $\text{♩} = 138$
Sauerbrey	... ... $\text{♩} = 80$	Reinecke	... $\text{♩} = 120$
Swinstead	... ... $\text{♩} = 132$	Morley	... $\text{♩} = 112$

LIST C.

Bertini	... ... $\text{♩} = 88$	Tourville	... $\text{♩} = 132$
Pascal	... ... $\text{♩} = 132$		

ELEMENTARY.

	LIST A.*		LIST B.
Duvernoy	... $\text{♩} = 108$	Wolff	... $\text{♩} = 116$
Elliott (A)	... $\text{♩} = 96$	Handel	... $\text{♩} = 116$
" (B)	... $\text{♩} = 84$	Kuhla	... $\text{♩} = 116$
Hummel	... $\text{♩} = 126$	Carse	... $\text{♩} = 69$
Jephson	... $\text{♩} = 72$		

LIST C.

Czerny	... $\text{♩} = 120$	Kullak	... $\text{♩} = 76$
Calmond	... $\text{♩} = 120$	Esipoff	... $\text{♩} = 100$

LOWER.

	LIST A.*		LIST B.*
Czerny	... $\text{♩} = 116$	Le Couppey	... $\text{♩} = 126$
Heller	... $\text{♩} = 76$	Loeschhorn	... $\text{♩} = 108$
Haydn	... $\text{♩} = 116$	Kuhla	... $\text{♩} = 84$
Farjeon	... $\text{♩} = 112$	Hurlstone	... $\text{♩} = 132$

LIST C.

Bach	... $\text{♩} = 92$	Mozart	... $\text{♩} = 108$
Burgmüller	... $\text{♩} = 126$	Pascal	... $\text{♩} = 76$

HIGHER.

	LIST A.*		LIST B.*
Le Couppey	... $\text{♩} = 138$	Heller	... $\text{♩} = 126$
Bach	... $\text{♩} = 120$	Grieg	... $\text{♩} = 72$
Mozart, <i>Andante</i>	... $\text{♩} = 84$	Beethoven	... $\text{♩} = 72$
" <i>Adagio</i>	... $\text{♩} = 60$	Pitt	... $\text{♩} = 160$
Steibelt	... $\text{♩} = 116$		
Borowski	... $\text{♩} = 63$		

LIST C.

Bennett	... $\text{♩} = 126$	Mendelssohn	
Tchaikovsky	... $\text{♩} = 108$	<i>Andante</i>	... $\text{♩} = 92$
Moore	... $\text{♩} = 126$	<i>Allegro</i>	... $\text{♩} = 104$

INTERMEDIATE.

	LIST A.*		LIST B.
Steibelt	... $\text{♩} = 126$	Cramer	... $\text{♩} = 120$
Bennett, <i>Prelude</i>	... $\text{♩} = 72$	Heller	... $\text{♩} = 72$
" <i>Lesson</i>	... $\text{♩} = 112$	Schumann	... $\text{♩} = 126$
Bach	... $\text{♩} = 100$	Beethoven	... $\text{♩} = 72$
Schumann	... $\text{♩} = 104$	Bennett	... $\text{♩} = 126$
Chopin	... $\text{♩} = 80$	Gehl	... $\text{♩} = 120$
Chaminade	... $\text{♩} = 120$		

LIST C.*

Bach	... $\text{♩} = 116$	Mozart	... $\text{♩} = 96$
Czerny	... $\text{♩} = 152$	Chopin	... $\text{♩} = 69$
Mendelssohn	... $\text{♩} = 138$	Cowen	... $\text{♩} = 54$

ADVANCED.

	LIST A.*		LIST B.
Handel	... $\text{♩} = 116$	Czerny	... $\text{♩} = 160$
Clementi	... $\text{♩} = 132$	Bach, <i>Prelude</i>	... $\text{♩} = 132$
Somervell	... $\text{♩} = 126$	" <i>Fugue</i>	... $\text{♩} = 76$
Mozart	... $\text{♩} = 120$	Chopin	... $\text{♩} = 138$
Liszt	... $\text{♩} = 176$	Beethoven	
O'Neill	... $\text{♩} = 126$	<i>Andante</i>	... $\text{♩} = 84$
		<i>Allegro</i>	... $\text{♩} = 84$
		Matthay	... $\text{♩} = 84$
		Hamaton	... $\text{♩} = 126$

LIST C.*

Scarlatti	... $\text{♩} = 126$	Schubert	... $\text{♩} = 132$
Moscheles	... $\text{♩} = 76$	Beethoven	... $\text{♩} = 76$
Westerhout	... $\text{♩} = 132$	Scott-Baker	... $\text{♩} = 132$

THE SUMMER SCHOOL OF CHURCH MUSIC.

OXFORD, AUGUST 23-28.
BY HARVEY GRACE.

Despite Juliet's query, there is much in a name. With such well-worn and somewhat forbidding words as 'congress' and 'conference' lying round asking to be used, the founders are to be congratulated on having passed them over in favour of such a pleasant title as 'Summer School of Church Music.' Pleasant, and descriptive as well, for although we conferred much, both as a body and in groups (the latter long after steps should have been taken bedward), we were primarily at school, all eager and willing to learn. The severe associations conjured up by 'school' are nicely tempered by 'summer,' which gives an attractive holiday touch, and hints at *al fresco* proceedings—nor hints vainly, for much informal discussion took place in the beautiful garden of Wadham, while the 'quad' has not often echoed to more pleasant sounds than those raised one sunny morning by the school choir practising old English polyphonic music.

We numbered, with local friends, about a hundred, and were a very 'mixed bag.' From the first, however, we became a family party—with the proper traditional family right of frankness in disputation. This early breaking down of the barrier of reserve was largely due to a homely method of introduction by label. On arrival cardboard discs were served out. These, bearing the name and address of the wearer inscribed in characters so fair and round that they who ran were able to read, were safety-pinned to the lapels of coats. Thenceforth Smith of London, Brown of Biggleswade, and Robinson of Cothlestone Magna needed no further introduction, and became at once 'old chap' with linking of arms. Indeed, so successful was the School on the social side, that even without the educational advantages it was well worth while.

The presence of a large number of clergy (some of whom came in company with their organists—a delightful feature) and the cordial and sympathetic relations between them and the assembled musicians, was one more proof that the mutual antagonism of which we hear so much at times is largely exaggerated.

In cases where it exists it is mainly due to relations beginning and ending at the church door. Carried occasionally a few yards farther (into the vicar's study, for example, not without consumption of tobacco) many discord would not have their resolutions so long deferred.

Before leaving the social side of the School for the educational, it must be recorded that the arrangements as to hospitality were admirable. To the Principal of St. Stephen's House, to Mr. and Mrs. Heath for their excellent catering, to the authorities of Wadham and Hertford Colleges for giving us the freedom of Hall and Chapel respectively, the hearty thanks of all were due and forthcoming.

The music used at the services was a wonderful collection of strong, simple fare, chiefly ancient: Plainsong, Genevan, old English and Scottish psalm tunes, modern Welsh hymn melodies, 18th century English hymn tunes, French hymn melodies, fauxbourdons and other polyphonic music by Byrd, Tallis, Gibbons, Vittoria, and Palestrina; in short, a little of most kinds save that made in Germany. (Such, at least, was the intention of the committee, but one Teutonic ewe lamb somehow got in at the very first service in the shape of a fine old Kölner hymn tune.) The chief modern item was the Modal Communion Service of Martin Shaw,—a simple but very effective and devotional work, especially when sung unaccompanied, as on this occasion.

The objects of the School were outlined by the Rev. A. S. Duncan Jones, the hon. secretary, who was chairman throughout the week. He began by pointing to various evidences of dissatisfaction in recent years with the state of church music, and showed that this dissatisfaction was not confined to our branch of the church. 'What,' he asked, 'are the principles underlying this widespread desire for improvement?—

'First, a strong feeling that music performed in church should be worthy of the Liturgy, to which it is an adjunct, a handmaid;

'Second, that it should be severe and restrained, like the Liturgy;

'Third, that it should be objective and impersonal in character;

'Fourth, that it should have no flavour of the world.

'Most of the music used in churches at home and abroad at the end of the Victorian era had none of these characteristics, because it had not sprung out of a study of, and affection for, the Liturgy. It was merely tacked on. And here let me point out as a significant fact that in the "Encyclopaedia Britannica" church music is dealt with primarily as a sub-section of the article on "Liturgy," and only secondarily as a sub-section of the article on "music." That is to say, the most important music performed in church is that which is wedded to and grows out of the Liturgy. This is the essential music, so far as any is essential. All the rest—anthems, unliturgical hymns, voluntaries, and so forth—are extras, and justify their inclusion only so far as they approach the devotional standard set up by the liturgical music.'

He concluded by pointing out that doubts as to whether their School might fitly meet in this time of trial and sorrow had been set aside, since it was widely felt that now, more than ever, we needed a more solemn and religious ideal of worship. Because church music was a part of the life and activity of the Church, and because those present were members of the Church, therefore the daily services in connection with the School would not be expositions of various kinds of church music, but real services of worship and intercession. On their programmes they had printed as their motto A. M. D. G.—*Ad majorem Dei gloriam*. That, and the edification of the Church, would be the object of their meeting.

On the following day the School got well to work with three lectures and a discussion. Mr. Francis Burgess opened with a very lucid and interesting exposition of 'The principles of Plainsong.'

There is no need to report any of this, since, with much other information on the subject, it will be found in his book on the subject, recently published by Novello & Co.

Mr. Geoffrey Shaw followed with a Paper on 'The Organization of Singing.' He pleaded for a congregational singing that should be not the haphazard affair it too often is, but a definite musical effect, the result of rehearsal and organization, and he clearly showed that fine—even thrilling—results can be obtained at the cost of comparatively little trouble. Speaking of the communal value of such singing, he well said that it was as fine to sing with a few other men as to dine with them. He admitted the difficulties of the question. If the choir sang everything, the congregation was defrauded. If the congregation sang everything, the choir resigned. What was to be done? The obvious but rarely tried solution was organization. Decide what the people should or should not sing, make them definitely responsible for certain parts of hymns or psalms, and they would rise to the occasion with excellent results. He was of opinion that unison-singing should be the basis, as being not only excellent in itself, but likely to exercise a good influence on composers by drawing attention to the melodic side of music. For a long time Church composers had been too much concerned with harmony. More unison-singing would encourage them to write tunes,—real, strong melodies, instead of nicely ordered successions of pleasing chords. Congregations who demanded a part in the singing as a right, should be taught that the right carried with it a responsibility, and they should have frequent opportunities of practice. Such practices were quite feasible, and had proved of enormous value in parishes of widely different character. (Evidence as to this was forthcoming from clergy and organists during the subsequent discussion.) He pleaded for more care in the choice and performance of hymns at children's services, and pointed out that in far too many parishes the worst music the children took part in was the trivial tunes provided for them by the Church on Sunday—a miserable contrast to the excellent national and other songs sung in the elementary schools during the week. He then gave some interesting examples of what may be done by such simple devices as alternation of choir singing unaccompanied in harmony and congregation in unison, a few voices representing the choir and the rest of the audience for the people. He used a few well-known hymns for the purpose. The Magnificat was sung to an Anglican chant, with the audience singing the melody in unison, while the

(Continued on page 614.)

Thou art my portion.

October 1, 1915.

ANTHEM FOR SOPRANO SOLO AND CHORUS.

Psalm cxix. 57, 58.

Composed by The Rev. Sir FREDERICK A. GORE OUSELEY, Bart.
(Edited by JOHN E. WEST.)

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

SOPRANO SOLO.

Andante con moto.

mp

Thou art my por - tion, my por - tion, O . . . Lord; I have

Andante con moto. o=ss.

mp

cres.

Man.

dim.

said, I have said that I will keep Thy . . . words.

dim.

cres.

Ped.

CHORUS.

SOPRANO.

mp

Thou art my por - tion, my por - tion, O . . . Lord; I have

ALTO.

mp

Thou art my por - tion, my por - tion, O . . . Lord; I have

TENOR.

mp

Thou art my por - tion, my por - tion, O . . . Lord; I have

BASS.

mp

Thou art my por - tion, my por - tion, O . . . Lord; I have

mp

(*Unaccompanied ad lib.*)

cres.

dim.

said, I have said that I will keep *dim.* Thy . . . words.

said, I have said that I will *keep . . . dim.* Thy words.

said, I have said that I will *keep . . . dim.* Thy words.

said, I have said that I will keep Thy words.

(Org.)

Solo.

mp

I in - treat - ed Thy fa - vour with my whole . . . heart,

mp

ripi.

I in - treat - ed Thy fa - vour with my whole . . . heart ; *le*

ripi.

mer - - ei - ful, be . . . mer - - ei - ful un - to

me . . . ac - cord - ing to Thy word, be
dim. *rinf.*

mer - ei - ful . . . ac - cord - ing to Thy . . . word,
dim. *eres.*

rinf. * be mer - ei - ful un - to me ac - cord - - -
 be mer - ei - ful un - - to me

ing, ac - cord - ing to Thy . . word.
dim. *rall.* *a tempo.*
dim. *rall.* *mp*

* The version given in small notes is recommended as an improvement in the accent.

CHORUS.

I in - treat - ed Thy fa - vour with my whole heart,
 I in - treat - ed Thy fa - vour with my whose heart,
 I in - treat - ed Thy fa - vour with my whole heart,
 I in - treat - ed Thy fa - vour with my whole heart,
 I in - treat - ed Thy fa - vour with my whole heart;
 I in - treat - ed Thy fa - vour with my whole heart; be
 I in - treat - ed Thy fa - vour with my whole heart; be
 I in - treat - ed Thy fa - vour with my whole heart; be
 I in - treat - ed Thy fa - vour with my whole heart; be
 mer - ci - ful, be mer - ci - ful un - to
 mer - ci - ful, be mer - ci - ful un - to
 mer - ci - ful, be mer - ci - ful un - to
 mer - ci - ful, be mer - ci - ful un - to

me . . . ac - cord - ing to Thy word, be
dim. *rinf.*

me, un - to me ac - cord - ing to *Thy* . . word, be
dim. *rinf.*

me, un - to me ac - cord - ing to *Thy* word, be
dim. *rinf.*

mer - ci - ful . . . ac - cord - ing to *Thy* . . word. *a tempo.*
dim. *rall.* *a tempo.*

mer - ci - ful . . . ac - cord - ing to *Thy* . . word. *a tempo.*
dim. *rall.* *a tempo.*

mer - ci - ful . . . ac - cord - ing to *Thy* word. *a tempo.*
dim. *rall.* *a tempo.*

mer - ci - ful . . . ac - cord - ing to *Thy* word. *rinf.*
dim. *rall.* *a tempo.*

dim. *e rall.*

(Continued from page 608.)

choir at given verses sang a fauxbourdon made by the simple expedient of transposing the tenor and treble parts. The various illustrations were entirely impromptu, but there could be no doubt about their musical effectiveness, while their simplicity was such that they could be sung by any choir able to manage an average hymn-tune in harmony. Altogether an admirable paper, full of suggestive points, and, moreover, from start to finish thoroughly practical.

The Rev. Maurice F. Bell, in speaking of 'Hymns,' put in a strong plea for a drastic blue-pencil of our hymnals, even the best of which contained a large proportion of unworthy specimens. He advocated a systematic winnowing process both as to words and music. At present far too many hymns were sung. We should choose only the best and strongest, and not be afraid of repeating them. He expressed his amazement at the complacency with which folk would sing anything in the way of a favourite hymn or tune, no matter how inappropriate, and mentioned two cases that had recently come under his notice at weddings. At one the bride chose for two of the hymns, 'Lead, kindly Light, amid the encircling gloom,' and 'The day Thou gavest, Lord, is ended,' being evidently moved by a desire that the occasion should be graced by her favourite tunes. On another occasion the organist failing to appear, the officiant rushed to the organ to fill the gap as the bridal party arrived at the church. To him came a choirboy demanding the number of the hymn. The parson didn't know the number, but he hummed the tune, Gauntlett's 'St. Alphege,' and left the boy to work out things for himself, which he did with the result that a few minutes later he and his fellows were leading the bride up the nave singing 'Brief life is here our portion.' Nobody minded: the assembled guests, more concerned with looking than with listening, realised in a dim sort of way that the tune of 'The Voice that breathed' was going on, and so all was well!

Mr. Bell drew a distinction between genuine hymns and religious songs and poems, the latter of which should be used with discretion, and ended an earnest plea for a smaller and more carefully selected répertoire, both of words and music, by saying that he was 'waiting for the bonfire.'

(So others of us, and the first to be consigned to the blaze should not be the inferior tunes in hymnals, but the generally far worse ones composed by clerical and other amateurs, and thrust on choirs and congregations. Such a tune lies before me now. It consists of twelve bars, and contains eleven bad errors in part-writing, besides other points weak rather than grammatically incorrect. If the melody were strong, these eccentricities might be looked at with a kindly eye, but the tune is as weak as its harmony. Yet this 'music' has actually got itself into print, set to some equally poor words about our soldiers and sailors, and will no doubt be sung with pleasure by an average congregation. Clergy and organists should jealously guard their local répertoires, and as firmly reject a poor tune as they would anything else shoddy, whether in woodcarving, painting, or organ-building.)

On Wednesday we had our only sermon of the week, preached by the Venerable George Gardner, Mus.Bac., Archdeacon of Aston, who gave a thoughtful discourse, taking as his text the last two lines of Browning's 'Abt Vogler.' The sermon was printed *verbatim* in *The Challenge* of September 3.

The lecturers for the day were Mr. Francis Burgess ('The Singing of Plainsong'), and Mr. Sydney H. Nicholson ('Anglican chants'). With the audience becoming for a time a singing class under the direction of Mr. Burgess (with blackboard), the first of these functions filled an hour in a pleasant and practical way. When Mr. Nicholson took the floor, prepared to defend the Anglican chant against all comers, we became an audience again, and an audience rent in two, agog for the fray. Mr. Nicholson began by saying that he was no opponent of Plainsong, being indeed much interested in it. His object was not to show that plainsong was bad, but that the Anglican chant was good. Comparing the two systems, he said that in Plainsong we had very simple melodies of small compass, set to recur at each verse of a psalm, and sung in unison, with the possible alternation of boys (or women's) and men's voices. For harmony we had to depend on a few simple chords on the organ, strictly confined

to the ancient ecclesiastical Modes. The music was free in time, and the accents did not occur with regularity, at any rate in the same sense as in barred music. In the Anglican chant we had a melody of any required range, set to recur at each verse or at each pair or group of verses, to be sung usually in harmony, which might be in any required tonality. The music was only partially free in time, and the accents recurred with more or less strict regularity.

Mr. Nicholson admitted that if the *only* question to be considered were verbal accent, Plainsong might be superior to any form of barred music, but the possible gain in verbal accent was not compensated by the loss in freedom of melody and harmony, with their attendant potentialities of colour and expression.

He then considered the question of the comfort of singing, and pointed out that as voices grouped themselves into high or low, it must be obvious that what suited one would not suit another. Consequently if Plainsong was sung at a pitch comfortable to basses and contraltos, the sopranos and tenors present would be using the least effective part of the voice. In the matter of expression, while not advocating dramatic or sentimental rendering of the Psalms, he claimed that the Anglican chant was much more successful than Plainsong, and pointed out that in one of the best Plainsong psalm settings four psalms of widely different character were set to the same Tone.

After dealing with some interesting points in regard to the difference between Latin and English in regard to chanting, he summarised the main arguments thus:

For Plainsong—

- (a) Its antiquity, historical and Catholic associations;
- (b) Its freedom of rhythm, which necessitated little or no distortion of verbal accent;
- (c) Its solemnity, and its peculiar and exclusive association with sacred words.

For the Anglican chant—

- (a) Its essentially English nature, and its association with the adoption of the vernacular in our services;
- (b) Its modern idiom, as an art-form in touch with contemporary musical thought and capable of development;
- (c) Its power of expressing definite musical ideas appropriate to the varying sentiments of the psalm; and
- (d) Its greater suitability to the peculiarities of the English language.

He concluded by going fully into the principles of Anglican chanting and the choice of chants.

Mr. Nicholson's well-written paper was received with acclamation, and led to an interesting discussion. The company were about equally divided, and if argumentative shrapnel and high-explosives left us all of the same opinion still, it was because we were too solidly entrenched in our preferences. For after all, as was shrewdly remarked at a midnight unofficial continuation of the debate, if folk will be quite honest, the reason they use a particular method of chanting is that, temperamentally and musically, they prefer it. They might bring forward all kinds of good reasons, but the scale is turned, not by such questions as verbal accent or free rhythm but by the solid one of personal liking. So as the Anglicanites were delighted at hearing their case so well put by Mr. Nicholson, and the Plainsongites enjoyed the lecture *qua* lecture, without having their convictions shaken in the least, everybody was satisfied.

On Thursday, Mr. Francis Burgess lectured on 'Plainsong and Polyphony,' his fluency and colloquial style making what might easily have been a somewhat dry historical lecture into an informal and informing chat grateful to the lay mind. He began by speaking of various performing editions of the traditional Plainsong, and passed on to consideration of the quasi-Plainsong (or folk-song) species which arose in the 17th and 18th centuries, such as the 'Missa de Angelis' and the 'Missa Regia' of Henri Dumont. He then dealt with the work of the polyphonic writers in composing verses for use alternately with the Plainsong in unison, e.g., fauxbourdons like those of Tallis, Byrd, Gibbons, &c., now published and widely used. He showed that this was a much bigger field than was generally

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supposed. For instance, the whole of one volume of the complete works of Palestrina was devoted to settings of the Plainsong Office hymns. These settings were not complete in themselves, as only the alternate verses were set, the remaining verses being intended to be sung to the Plainsong in unison. This method gave scope to the skilled choir without silencing the congregation, besides providing a fine musical effect by the contrasting of simple unisonous melody with elaborate unaccompanied singing. Even better than the work of Palestrina in this respect was that of Vittoria. The London Gregorian Association has included striking examples of these settings at its last three Annual Festivals at St. Paul's Cathedral. It is to be hoped that more of them may be made available for use in churches where the ancient Office hymns are used, and where there is a well-trained choir available. Their use would be one more step in the direction of apportioning the singing between choir and congregation, on the lines advocated in the lecture on 'The organisation of singing.'

Mr. Martin Shaw was to have followed with a paper on 'Some Principles of Accompaniment to Liturgical Music,' in his unavoidable absence, the lecture was given by his brother, Mr. Geoffrey Shaw. It will be found *in extenso* below.

Friday's discussion on 'The choice of organ voluntaries,' opened by Mr. Sydney Nicholson, was disappointing, because, before the proceedings had got fairly under way, we organised ourselves defending the use of voluntaries of any kind. Evidently some of the assembled clergy had suffered like the *Spectator* of 1712 from 'Jigging Voluntaries,' and instead of demanding good organ music, demanded none at all. One of the clerical speakers described the voluntary before the service as useless, because it was spoilt by the noise of the squeaking boots of the assembling faithful, and objected to the voluntary after the service because he liked his flock to disperse in perfect silence, those who wished for organ music returning thereto after a decent interval! One can only suppose that if his congregation came into church with protesting boots, and left in meditative silence, they must have changed their footgear during the service. On the whole we heard no convincing reason why good organ music should not be played. There are reasons galore in its favour. This country is rich in good organs, large and small, and there is a generally high and rapidly rising standard of playing. We have, too, a magnificent library of beautiful organ music, much of which, being based on traditional church melodies, is most fittingly played in connection with divine service. Why should it not be heard? We may regard it as a tonal decoration of our churches, just as helpful to the musical as pictures and carvings are to other folk. Those to whom voluntaries and recitals are an offence may easily avoid them. But there are in most congregations a very considerable number of people to whom some well-chosen, well-played organ work is as edifying as any other church music outside the Office.

It struck some of us organists that the leading spirits of the school adopted a superior pooh-poohing attitude towards organ music. The first four or five services in chapel were preceded and followed by bleak silences, although there was an excellent three-manual organ available. That this was not to the liking of the majority was proved when Mr. Nicholson arrived and gave us some excellent Bach solo, practically the entire congregation remaining throughout such long works as the Prelude and Fugue in B minor, and the 'Wedge' Fugue. Moreover, as a matter of practical politics, this slighting of what is now an important, if supplementary, branch of church music is a mistake. No society working for the betterment of church music can make any appreciable progress unless it commands the sympathy of the organist. It will hardly do that by sniffing at the instrument and music in which he takes a very proper pride and pleasure.

The final lecture was given by the Rev. H. M. Bannister, Litt.D., on 'The art of expressing musical signs in writing in its earliest forms.' Dr. Bannister had already kindly given an informal chat on the subject in the Bodleian Library, where we were able to see his monumental work on the subject, the result of many years' work in the Vatican Library. He now dealt more fully with a very fascinating branch of musical history.

Simultaneously, a discussion took place at St. Stephen's House on 'The accompaniment of Anglican music.' Mr. Alan May opened the debate, and a most useful one it proved to be, numerous difficulties peculiar to villages and poor town parishes being considered.

The last evening discussion was spent in considering suggestions for next year's School, which it is hoped will take place at Cambridge.

That it will differ very considerably from its two predecessors is inevitable. The recent gathering was more than double the size of the first, with the result that in some respects the organization had to be more or less improvised. The committee recognise that given a School equally large or larger next year, it will be necessary to break up into small teaching centres. On this occasion the lecturers were often in the difficult position of addressing a gathering consisting in almost equal proportions of people requiring elementary and advanced instruction. Moreover the discussions would be more profitable if carried on by smaller groups. Many who wished to ask questions were intimidated by the size of the gathering, and those who did summon up courage, finding themselves on their feet in a large hall, were too apt to fall to a speechifying.

The shortcomings of the School, however, were mainly the result of its sudden growth from a semi-picnic party of forty to an earnest gathering of nearly a hundred. The committee may be trusted to adjust its machinery to this new state of affairs—indeed, it has already set about the business. This done, the 'Summer School of Church Music' should become a hardy annual of great value both on social and educational grounds.

SOME PRINCIPLES OF ACCOMPANIMENT TO LITURGICAL MUSIC.

BY MARTIN SHAW.

(An Address delivered to the members of the Summer School of Church Music in Wadham Hall, Oxford, on August 27.)

What I have to say to-day will deal principally with the organ accompaniment of Plain-song, particularly with reference to the Psalms; though I want also to talk about another most interesting, though little used, form of accompaniment, which will be found very useful in those churches where, during Lent, the organ is silent. I think we have got too much into the way of thinking that accompaniment is necessarily something played on the organ. I want to show later on that it is quite possible for the choir to act as an accompanying instrument, and that in doing so some very noble and beautiful effects are obtained.

I will take organ accompaniment first. As it is quite probable that some of us here to-day are not acquainted with even the notation of Plain-song, a few words on this point will perhaps be useful.

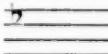
There are two clefs in use, the C :



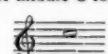
and the F :



Occasionally what may be described as another clef will be found. I mean the B7, which is simply a large 7 thus :



When used as a clef (i.e., at the beginning of a piece) the space filled by the sign is always B7. It must be borne in mind that the C shown by the C clef can represent various C's on the pianoforte, and not merely middle C; though in practice it will stand for middle C for men, and :



for women and boys.

Similarly, the F clef does not necessarily mean :



For women and boys it would mean :



When confronted then for the first time by the tone-table, all the organist has to remember is that :

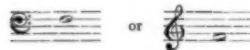


means or

and that :



means :



The relation of the other notes is then easy to determine. Of course, in accompanying, most of the Tones will have to be transposed to suit the pitch of the voices. For instance, in the viiith Tone :



the dominant or reciting-note D is much too high for basses or altos. A common dominant (A or B⁷) will be found necessary.

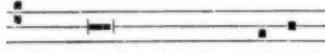
I believe that Plain-song would be introduced into many more churches if it were not that it presents greater difficulties to the organist as regards accompaniment than what is called—for want of a better name—Anglican music.

The difference in the method of accompaniment is obvious. When we are accompanying the psalms to Anglican chants, the notes we have to play are in black and white before us. But if the psalms are sung to Plainsong we have to invent our own accompaniment, which will vary with each verse. This must be so in the nature of things, as few verses contain accents in exactly the same places. For instance, it would be wrong to use the same accompaniment for these two successive verses (Ps. 106, v. 30-31) :

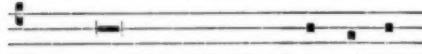
30. Then stood up Phinees and *pray*ed; &c.

31. And that was counted unto him for *right-eousness*; &c.

Let us take this to the 1st Tone :

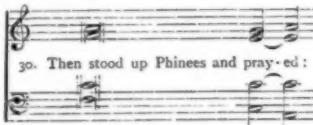


30. Then stood up Phinees and *pray*ed; &c.

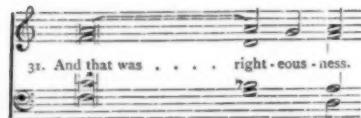


31. And that was counted unto him for *right-eousness*:

In verse 30 the note to 'pray.' (G) is the strong one; in verse 31 the note to 'right.' (A). The accompaniment will therefore have to be modified in each verse in some such way as the following :



30. Then stood up Phinees and *pray*ed:



31. And that was right-eousness.

Of course, if you really want to hear what I take to be the ideal treatment of the organ during the singing of Plain-song I will tell you in three words—lock it up. Unless you have an exceptional congregation, however, this is hardly fair to your vicar, and the following Sunday will probably find you on the organ seat once more.

Here are some general principles in accompanying Plain-song, particularly in reference to the psalms :

1. The accompaniment should be no louder than necessary to sustain the pitch of the choir. That is to say it is desirable never to use more than a soft Swell as a background, with an occasional Flute on the Great or Choir.

2. Use the pedals very sparingly. The accompaniment of Plain-song is an ever-changing panorama which they are up to cloud. If your soft Bourdon is nimble it may be used in verses which do not require much change of chord, as a concession to the British householder, who will certainly complain to the churchwardens if he doesn't hear a full note now and again.

3. Two chords only may be used, viz., the common chord and its first inversion. The chord of 4 is only admissible a suspension, and even then it is better to use a 4 to 3 or 6 to 5 instead.

Example :

Good.	Not so good.
Good.	Not so good.

4. The accompaniment should be strictly diatonic, and notes foreign to the mode should be regarded as a license, and very sparingly used. It will be found helpful to reduce all the eight Tones to a common dominant or reciting note A or B⁷—and to write the scales out and keep them before you while playing. You will then, while accompanying a particular Mode, only use the notes in the scale of that Mode. Suppose we take A as the dominant*:

1 st Mode.	Final.	Dominant.
	Final.	Dominant.
2 nd Mode.	Final.	Dominant.
	Final.	Dominant.
3 rd Mode.	Final.	Dominant.
	Final.	Dominant.
4 th Mode.	Final.	Dominant.
	Final.	Dominant.
5 th Mode.	Final.	Dominant.
	Final.	Dominant.
6 th Mode.	Final.	Dominant.
	Final.	Dominant.
7 th Mode.	Final.	Dominant.
	Final.	Dominant.
8 th Mode.	Final.	Dominant.
	Final.	Dominant.

* It is hardly necessary to point out that in Plain-song the word 'dominant' is not used in the harmony book sense.

take to be of Plain-song, unless you have hardly ever probably find you companying Plain under than is that is as well as a last or Choir. Accompaniment may be used, as well as a chord, as will certainly hear a common chord admisible a 4 to 3 on mod. d. aitonic, and as a license, useful to reduce existing notes, putting them before accompanying that Mode.

We have now at a glance the notes we may use in each Mode. In practice, however, a few licenses are allowed. For instance, it is permitted in the 1st Mode to flatten the B. The chord of the final, too, may be major instead of minor. (Compare the 'Tierce de Picardie' of the harmony books.) It is curious to observe that the modern major scale as we use it cannot be found once in the eight Modes; for although the actual notes do occur in the 6th Mode, the final, or what we should call in modern tonality the key-note, is not on the first, but on the fourth degree of the scale. This may be held to be a distinction without a difference; but in principle, at any rate, the modern major scale is avoided.

5. Use as few chords as possible. Thus a single chord will often serve for a whole phrase or more:

Lord, have mercy upon us:
and incline our hearts to keep this law.

6. When you do change the chord, it should be as far as possible on an accented syllable, particularly in accompanying the psalms.

7. It is not necessary to accompany every note. A good effect is produced by letting the voices sing unimportant syllables without organ, reinforcing them with a chord on an accented syllable. Thus:

And the third day He rose again,
according to the Scriptures.

8. Passing-notes may be used freely, and also all the suspensions allowed in strict counterpoint. I think also it

might be allowed to proceed from a discord to a concord by skip in such cases as the following (1st Tone, 8th Ending):



(The above is an example of a healthy false relation which I call thoroughly sturdy and English.)

9. I seem to remember having read somewhere that in actual life it is a sign of ill-breding to be rude unintentionally, and this very excellent guiding principle applies also to plainsong accompaniment. The use of consecutive fifths is a solecism when committed unawares, but sometimes most salutary when done purposely. Thus:

BOYS AND MEN. 1st Tone, 4th ending.
I will declare hard sentences of old.
ACCOMP.

Speaking generally, what church music wants most is less Art and more life; or, as it might be put, less Bach and more 'bite.'

10. Accompany in four or three parts; never more.

11. Do not move on the reciting-note. One chord is enough.

12. An excellent effect may be produced by treating the melody as a tenor part and playing it with the left hand on, say, the Gt. Claribel (or Ch. Clarinet if soft enough), while the right hand is playing on a soft Swell in some such manner as the following:

8th Tone, 1st ending.
C.F.
Ped.

13. When you get, as part of a melody, three descending notes of a scale (as is very common), do not accompany with consecutive 3rds or 6ths on a bass pedal note:

3rds. 6ths.

A more characteristic way of accompanying such a passage is:

and

14. It must be remembered that very few of the Endings of the Psalm Tones finish on the final of the Mode. Thus, if we take the 1st Tone, we find that of the nine endings only two finish on the final, viz., i. 5:

and i. 8:

In the 2nd Tone both endings have the last note on the final.

In the 3rd Tone, of the six endings none finish on the final.

In the 4th Tone, of the nine endings two only finish on the final (the 1st and 4th).

In the 5th Tone, of the three endings only the last finishes on the final, and with regard to this ending Mr. Burgess claims it for the 7th Tone.

The 6th Tone has only one ending, which is on the final.

The 7th Tone has seven endings, none of which are on the final, unless we count the ending v. 3 (alluded to above).

The 8th Tone has four endings, the first only being on the final. The Irregular or Peregrine Tone is in the 1st Mode, and ends on its final. Thus it will be seen that of forty-two endings only seven have the last note on the final.

The Antiphon, which was formerly sung before and after each psalm, always finished on the final. But in churches where Antiphons are not used—that is to say, in most churches—a few bars leading to the final are necessary, e.g.:

1st Tone, 4th ending.



15. In the rendering of the Psalms I think the following procedure is best for choir and organist.

Give out the intonation on the organ (the mediation as well, if you like). The two chanters (baritones), facing the altar and in the middle of the chancel, sing as far as the colon of the first verse unaccompanied. The choir and the congregation sing the second half accompanied on a Gt. soft 8-ft. or 4-ft. Flute coupled to a soft Swell. The chanters then sing the 2nd verse to a soft Swell manual accompaniment. The 3rd verse is sung full, the 4th by the chanters, and so on alternately, the Amen at the end of the Gloria being sung full. Do not allow the singing to be slower than the time of ordinary reading.

The singers should make a distinct silent pause at the colon of each verse (the ancient rule was, about long enough to imagine 'Ave Maria' being said). During this pause the organ should sustain the last chord ff . (Complete silence always has rather a disconcerting effect.) There should be no pause between the verses.

I will conclude this part of my remarks by a further illustration of principles 5, 6, and 7 (using as few chords as possible, changing chords on accented syllables, and not accompanying every note). Let us take the Office Hymn for Advent, *Conditor alme siderum*, No. 1 in the English Hymnal, No. 43 in Hymns A. & M. (1904 ed.):

Créator des stârs of night,

Thy people's everlasting light,

Jésu, Redéemer, sâve us all,

And hear Thy servânts when they call.

In both the books referred to this tune is harmonized in the manner of a chorale, with a chord to each note. I think that a more fitting way is to follow the principle of changing the chord as far as possible only when the rhythm of the words demands it, so :

Mode iv.



I come now to the treatment of the *choir* (the singer, I mean) as an accompanying instrument. Let us suppose that in Lent the organ is not being used. (The congregation will be very annoyed, but may just stand it as part of the Lenten penance of going without things they like.)

This is how I would render a simple hymn-tune such as the Old 100th. Choir and congregation sing the first verse in unison. For the 2nd verse the congregation will sing the tune as before, in unison, while the choir will accompany them in harmony as set by J. Dowland (1563-1626) in the English Hymnal, No. 365.

Choir and congregation sing the 3rd verse in unison, the 4th will be sung like the 2nd to Dowland's setting, and the last verse will be sung by all in unison.

There are many fine tunes that can be sung in this way, and it adds that touch of variety which is absolutely essential in a hymn if it is at all lengthy.

To conclude, let me quote the words of our President's address, that Church music is really a sub-section of the article 'Liturgy' in the Encyclopaedia, rather than a section of the article 'Music.'

[Mr. Martin Shaw was unable, through illness, to deliver this address. It was read by his brother, Mr. Geoffrey Shaw.]

ROYAL CHORAL SOCIETY.

The prospectus announces seven concerts: 'Elijah' November 6, 'Creation' and Elgar's 'Carillon' December 1, 'Messiah' January 1, Verdi's 'Requiem' February 5, 'The Dream of Gerontius' March 4, 'Israel in Egypt' April 1. All these dates are Saturdays, and all the concerts commence at 3 p.m. This policy of Saturday afternoon concerts is adopted because of its pronounced success in season. It is obvious that there are great numbers of suburban lovers of choral music who are willing to devote their half-holiday to concerts, and who shrink from all that is involved in travel late at night.

Besides the above subscription concerts an extra concert will be given in December, the programme for which will consist of Carols and Yuletide music, and the usual Good Friday afternoon performance of 'Messiah' will be given.

In these times no one will be likely to complain that no new works are to be brought forward.

THE LONDON SYMPHONY ORCHESTRA.

Twelve concerts are announced to be given at Queen's Hall during the season October, 1915, to May, 1916. Mr. Thomas Beecham will conduct at six, M. Savone at two, M. Emil Mlynarski at one, and Mr. Henri Verbrugghen at two (it is a long, long way from Sydney, where we all thought he was a fixture). First-rate artists are named as solo performers. No German music later than Brahms figures in the programme. British composers will be represented by Parry's Symphonic Variations; a poem, 'Pan,' by C. A. Rootham; part-songs by Ethel Smyth; the 'Cockaigne' Overture; 'Carillon,' A flat Symphony by Elgar; a Symphonic-poem, 'Grey Galloway,' by J. McEwen; the Rhapsody 'In a summer garden,' by Delius; and Preludes to Parts 1 and 2 of 'Omar Khayyam' by Bantock. Russian music is well in evidence. Four of Beethoven's Symphonies (Nos. 5, 6, 7 and 8) and the C minor Symphony by Brahms will be given. Great interest will doubtless be excited by the performance of Berlioz's Dramatic Choral Symphony, 'Romeo and Juliet,' which, with the co-operation of the Manchester Hallé Choir, is to be performed on March 22, 1916. At the opening concert on October 25, Madame Réjane will be the reciter in the Cammaerts-Elgar 'Carillon.'

The following competitive entries for one of the subjects to be decided by Glyn Jones, William Isobel F. Eugenie Organ—Rosie D. renewal Greifenhagen Grace Flea Whiskers Frederick Tay

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PROVIDENCE. In our August with some success, has been to Wagner composed this month the annual confine other com 'Fragments' Debussy to go was performed given on at his best not being to puzzle played v. D minor of Death basis of lugubrious the feel in the was well overture, occasion with co new 'Africa' produced on a piquancy dance, b appeal. September overwhel mainstay. 'Finlandia' example. It consist

TRINITY COLLEGE OF MUSIC.

The following elections have been made as a result of the competition for Scholarships in July last. The awards are for one year (except where otherwise arranged), and are subject to renewal at the discretion of the College. Violin—Glyn John, Mildred Flora Mackay, Phyllis Novinsky, William Tookey, and Reginald Whitehouse. Singing—Isabel F. M. Derry, Gladys Winifred Fry, and Gertrude Eugenie Harrison. Pianoforte—Doris Rose DREWERY. Organ—Donald Silva Priestley. Violoncello—Marjorie Rose Da Silva. Exhibitions for one year with possible renewal were awarded as follows: Harmony—Edric Greiffenhan. Flute—Phyllis Mary Watt. Clarinet—Grace Flashman and Francis J. Hughes. Violin—Walter H. Whittaker. Violoncello—Mabel Apperly. Double-Bass—Fred Taylor.

ROYAL PHILHARMONIC SOCIETY.

The Directors announce eight concerts to be given at Queen's Hall on November 1, 16, 29, December 13, January 31, February 14, 28, and March 13. These are all on Mondays, and they are all to begin at 8.30 p.m. The entire series will be conducted by Mr. Thomas Beecham. No German music later than Beethoven is included in the programmes. New works by Arnold Bax, Balfour Gardiner, Frederick Delius, Norman O'Neill, and Percy Pitt are promised.

ALEXANDRA PALACE CHORAL AND ORCHESTRAL SOCIETY.

We are glad to note that notwithstanding the fact that the Alexandra Palace has been taken over by the Government, the Society will continue its activities. Concerts under Mr. Allen Gill will take place at the Northern Polytechnic.

PROMENADE CONCERTS, QUEEN'S HALL.

In our September number we reported these concerts up to August 19. Since that date the scheme announced has with some modifications been carried out always with artistic success, and with varying fortune as regards audiences. It has been evident that there is no general reluctance to listen to Wagner's music or to the works of the 'classic' composers, even of the Teutonic brand. It is impossible in this monthly journal to notice in detail the performance of the innumerable works brought to a hearing. We must confine our brief remarks to the interesting novelties and other comparatively unfamiliar music. The Orchestral suite, 'Fragments Symphoniques,' of four movements, which Debussy developed from the incidental music he composed to go with d'Annunzio's mystery-play 'St. Sébastien,' was performed for the first time in England at the concert given on August 24. The Suite exemplifies the composer at his best, the mannerism with which his name is associated not being apparent. There is much to fascinate and little to puzzle. On the same evening Mr. Cecil Baumer played very finely MacDowell's Pianoforte concerto in D minor. On August 25 a Symphonic-poem, 'The Isle of Death,' by Rachmaninov, was the novelty, the poetic basis of which is the picture by Böcklin. Its mood is lugubrious, and there is not much contrast; but, withal, one feels there are power and emotional significance in the music. On August 26 Dr. Ethel Smyth was well received when she conducted her lively overture, 'The Boatswain's mate,' and on the same occasion Haydn Wood's Pianoforte concerto was played with considerable spirit by Miss Auriol Jones. A new 'African Suite' for orchestra by Hubert Bath was introduced on August 31. The title suggested ructions, but as a matter of fact there is much delicacy, melodiousness, and piquancy in the work. The third movement, a 'Kaffir war dance,' brings forward some local colour, but it has a musical appeal. This Suite should find its way to many orchestras. September 1 was made a Russian night, and drew an overwhelming audience. Of course Tchaikovsky was the mainstay, but Stravinsky's 'Fireworks' and Sibelius's 'Finlandia' were also in the programme. An interesting example of old English music was given on September 2. It consisted of a Hornpipe composed by Purcell which had

been deftly arranged for small orchestra by Mr. H. C. Colles. It was a very welcome draught from a cool and limpid stream. On the same evening Debussy's 'Printemps' Suite for orchestra and pianoforte (four hands) was performed. This is an early work, and exhibits the composer's fluency before he acquired his characteristic style. It is melodious in the popular sense. Elgar's 'Carillon' was also given at this concert. A Wagner night on September 6 again proved the drawing power of the great magician.

On the 7th Mr. Montague Phillips conducted his 'Heroic' Overture (which was produced by the London Symphony Orchestra last spring), and had an excellent reception. It seems imperative that heroism must be expressed by a liberal employment of brass, but although there is an excess of this flavour in Mr. Phillips's work, there are compensating points of brilliancy. Delius's 'Dance Rhapsody' was beautifully performed on this evening, and the boy Solomon played the B flat Concerto of Beethoven. The 8th was a French night, and compositions of Berlioz, Debussy, Massenet, Bizet, Chabrier, and Saint-Saëns, formed a fine programme. Mr. Warwick Evans gave a distinguished performance of the Saint-Saëns Violoncello concerto. On the 9th Cowen's Overture, 'A Phantasy of Life and Love,' was a feature, and Mr. William Murdoch played the solo in César Franck's fine Symphonic variations for pianoforte and orchestra. On the 10th Stanford's Irish Rhapsody in D minor was given. A notable performance was that of Delius's Pianoforte concerto in C minor by Benno Moiseivitsch. On the 14th a first performance was given of the Preludes to Acts 1 and 2 of Paul Corder's Opera 'Rapunzel.' Divorced from the opera, these movements make their appeal as music with, of course, a dramatic rather than a formal appeal as abstract music. The first Prelude did not make a very definite impression, but there was more to interest in the second one. Evidently Mr. Corder has something to say. The programme as originally announced for the 15th was abandoned, and an attractive 'Italian night' was substituted. Rossini, Mascagni, Ponchielli, Mancinelli, and Puccini, were represented, and in addition a new work—a 'Lament' for stringed orchestra, by Frank Bridge—was produced. The composition was born of a private grief, and had a ring of pathos and sincerity which showed that the composer can express his inward emotions through the medium of music. Mackenzie's Canadian Rhapsody was a welcome feature of the concert given on the 16th. There was nothing notable on the 17th, except that Miss Clara Butterworth again vindicated her claim to public favour as a dramatic concert-singer. On the 18th a varied programme drew a good audience.

During the period under review the following solo performers have appeared:

Vocal—Clara Butterworth, Edith Evans, Edna Thornton, Lily Fairney, Kathleen Peck, Nellie Walker, Margaret Balfour, Elsie Cochrane, Doris Woodall, Aileen Cochrane, Gleeson-White, Mary Fielding, Louise Dale, Una Austin, Viola Damory, Ethel Hook, Ada Forrest, Aileen d'Orme, Mabel Corran; Robert Radford, Fraser Gange, Norman Allin, Charles Tree, John Adams, Walter Hyde, Frank Mullings, William Samuell, John Booth, George Baker, Joseph Cheetham, Herbert Heyner.

Pianoforte—Benno Moiseivitsch, Irene Scharrer, Mlle. Berthe Bernard, William Murdoch, 'Solomon,' Cecil Baumer, Auriol Jones, Tosta de Benci.

Violin—Arthur Catterall, Daisy Kennedy, Arthur Beckwith, Marjorie Hayward, Elsie Dudding.

Flute—Albert Fransella. *Bassoon*—Wilfrid James.

'The curate sitting near me at the last Leeds Festival was a touching example of the music lover who doesn't know but is anxious to learn. (I cannot remember if I have told the story before, but if so, perhaps it will bear repeating.) When Miss Edith Walker and Mr. John Coates had finished the great duet from the first Act of the "Götterdämmerung," our curate said to the lady next to him, "Was Siegfried engaged to Brynhilda?" I could hardly be restrained from rushing up to this priceless person with open arms; I wanted to take him home with me and keep him as a pet.'—Ernest Newman on 'The Humours of Opera' in the *Birmingham Daily Post*.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BATH.

The 'Pump Room' Orchestra is about to enter on a new lease of life, and much is anticipated. Mr. G. B. Robinson, the conductor of the Bath Municipal Band, who has already demonstrated his exceptional ability, is the new director. The leader of the Orchestra will be Mr. Ben Whitman, an American, who received his musical education at Budapest and Petrograd; otherwise the Orchestra is an all-British one. The services of Mr. J. Bossi, who is a well-known cornet expert, are retained. Symphony concerts will be given on Thursdays. It is proposed to present an historical series of symphonies in chronological order, from Haydn to Glazounov and Franck. This may be very good for students, but ordinary folk will hardly want to follow such a scheme. But this is a small matter. We shall hope to hear that the efforts of Mr. Robinson and his Orchestra are warmly appreciated.

BIRMINGHAM.

With the exception of one concert only, the month of September was entirely devoid of any musical function, but the present month will be a busy one, and we are promised a number of concerts and operatic revivals of considerable interest and variety. Our Town Hall having been requisitioned for September by the National Registration the concert referred to above had to be held at the Central Hall, the date of which was September 25. It was given by Madame Gell's Ladies' Choir (winner of the Challenge Shield at the 1914 Midland Musical Competition Festival) in aid of the Lady Mayoress's Prisoners of War Fund.

In addition to the outline of coming concerts in connection with our autumn and winter season given in the September number of the *Musical Times*, the following further particulars will be of interest. The Birmingham Choral and Orchestral Association, conducted by Mr. Joseph H. Adams, will again give four concerts on October 30, December 11, 1915, February 26 and April 8, 1916. The programmes will include a concert-version of Edward German's popular opera 'Tom Jones,' Coleridge-Taylor's Rhapsody for solo, chorus and orchestra, 'Kubla Khan,' Stanford's 'The Revenge,' a concert-version of Wallace's 'Maritana,' and Handel's 'Judas Maccabaeus.'

The Midland Musical Society proposes to give, under Mr. A. J. Cotton's conductorship: 'Messiah,' October 9; Bach's Motet, 'Be not afraid,' and Stanford's 'Sea songs,' November 10; Berlioz's dramatic legend, 'Damnation of Faust,' February 19, 1916; and at the customary Good Friday evening concert the Society will again give a performance of Bach's 'St. John's Passion.'

The Birmingham Festival Choral Society will give three choral concerts in addition to the customary Yuletide performance of 'Messiah,' and has also decided to perform Brahms's 'Requiem,' November 25; Coleridge-Taylor's 'Hiawatha' Trilogy, February 24, 1916; and Dr. Walford Davies's 'Everyman' and Wesley's 'In Exitu Israel' on March 30, 1916. The conductor will be Dr. Sinclair, as usual.

The Birmingham Symphony Orchestra's first popular Saturday night orchestral concert is to take place in the Town Hall, October 2, when our talented English pianist, Miss Fanny Davies, is to appear. The conductor will again be Mr. Julian Clifford, of the Harrogate Kursaal Orchestra.

Mr. Percy Harrison has now made public his syllabus for the coming season, which will comprise four concerts, the last of which is to be orchestral as usual, the executive being the London Symphony Orchestra, conducted by Sir Edward Elgar. The programme will include the conductor's latest orchestral composition, 'Polonia.' A novelty will be the first appearance in Birmingham of the Princess 'Iwa,' a British subject of Maori nationality, who will sing a typical Maori song in the picturesque costume of her country.

The artists engaged for the four Max Mossel Drawing-room Concerts are Miss Irene Scharre, M. Maurice

Dambois, Miss Ada Forrest, Miss Daisy Kennedy, M. Ben Moiseivitch, Mr. Gordon Cleather, the Philharmonic String Quartet, Miss Edith Clegg, Miss Myra Ha, Miss Carrie Tubb, and Mr. Max Mossel.

BOURNEMOUTH.

Matters musical are now beginning to shape themselves for the coming season; in fact, preparations are in a fairly advanced stage, and although the usual prospectus of the Winter Gardens arrangements has not yet been issued at the time of writing, still we are in a position to satisfy readers of this column that the whole outlook is most encouraging.

The Symphony Concerts in particular promise many attractive features, the novelties being of special interest. During the first eight weeks, for instance, there will be given for the first time here Borodin's 'In the Steppes of Central Asia,' Hubert Bath's 'African Suite,' Lalo's Symphony in G minor, Dr. Walford Davies's 'Solemn Melody,' Dr. Ethel Smyth's Overture 'The Boatswain's mate,' and Jongen's Fantasia on the Walloon carols, in addition to which we note such already accepted works as Beethoven's ninth Symphony and G major Pianoforte concerto, Mozart's 'Figaro' Overture, Brahms's Symphony in D, Wagner's 'Masteringers' Overture and Prelude to 'Tristan and Isolde,' and Schubert's 'Rosamunde' Ballet music. Mr. Dan Godfrey has shown his wisdom in declining to ostracise those great German masterworks of the past which, since the war began, certain musical (?) cranks have discovered as possessing all the attributes of insanity and immorality. The living German is of course taboo: musically speaking alone, quite apart from the natural feelings of the times, the modern Teuton, with one or two rare exceptions, has fallen from the high estate bequeathed to him by the mighty race of musicians from which he is descended.

It is to be feared that present conditions will somewhat impair the efficiency of the Municipal Choir, as the young men-singers will (we hope) be otherwise employed. But an attempt to carry through a scheme of concerts will be made, the opening concert consisting of Elgar's 'Banner of St. George,' Bridge's 'Flag of England,' and some miscellaneous patriotic items. Would that the bulk of British patriots music were worthier of its theme!

Consideration of the engagements of distinguished performers must be left to a future occasion, for it is necessary here and now to allude briefly to the two concerts which we have been enabled to attend since our last monthly notes appeared.

On the evening of September 10 Mr. Mark Hamborg, in conjunction with the Municipal Orchestra, played the beautiful Pianoforte concerto by Grieg. The pianist was not quite at his best, his reading of the work being open to question in places; but his splendid technical resources were as usual abundantly apparent, and called forth a storm of applause from an intent audience.

At the seventeenth Symphony Concert of the summer series on September 15 a most interesting programme was provided, comprising, on the purely instrumental side, Glazounov's fine sixth Symphony with the wonderful contrapuntal finale; Edward German's merry 'Nell Gwyn' Overture, and C. V. Stanford's 'Irish Rhapsody' (No. 1), one of the most beautiful compositions ever produced by a native of these islands. In addition, some excellent songs were contributed by Mr. Fred Mullings, whose ringing voice and virile style made a strong impression.

BRISTOL.

In connection with the visit of the Trades Union Congress to Bristol, a concert was given on September 10 in the hall of the Young Men's Christian Association. The Harmonic Male-Voice Choir under the direction of Mr. J. Jenkins contributed several part-songs with effect, and the programme was varied by songs in which Miss Abigail Dodds, Miss Florence Smith, Mr. C. Bates, Mr. M. Hall, and Mr. A. Mason were heard to advantage.

The organ recitals at the Church of St. Mary Redcliffe were resumed on September 13, when Mr. R. T. Morgan, the organist of the church, gratified a large congregation by his fine interpretation of well-contrasted compositions.

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West Bristol Choral Society started its ninth season on September 13 at Hamilton's Rooms, the works selected being Stanford's 'Last Post' and 'The Messiah.' Mr. C. Read, who has been conductor since the formation of the Society, continues to occupy that position. Owing to special circumstances the usual concerts were not given last season, but the committee hope the Society will be able to prove that it has not lost prestige through enforced absence from the concert-platform.

Owing to the present crisis some important musical Societies at Bristol are undecided whether or not they shall commence their practices. The following, however, have again met in their respective centres: Bristol Madrigal Society, under the direction of Mr. Hubert Hunt, at the Montague Hotel; Bristol Royal Orpheus Glee Society, under the direction of Mr. George Risiely, at the Montague Hotel; and the Sunday Society, though having music at all its meetings, will during the season have only one concert, at which an orchestra under Mr. W. C. Ace will perform.

DEVON AND CORNWALL.

TORQUAY.

The difficulty of the Torquay Municipal Council concerning the Municipal Orchestra has been arranged more satisfactorily in the consideration of art than had been anticipated. The Orchestra is to be replaced on its original footing, with Mr. Basil Cameron as conductor, the extra £400 for this purpose being subscribed by 100 residents. The resolution of the Council to limit expenditure in this matter to £3,500 has not been revoked, but the extra money will be paid to the band 'from another channel.' For the present everyone is happy, and what will happen at the end of the next financial year remains to be seen. It is obvious that the band is valued and its performances are appreciated by those who are ready to pay thus for its attention.

On August 18, M. Sapellnikov in conjunction with the Orchestra played Saint-Saëns's Concerto No. 2 in G minor. The pianist also played solos by Liszt, Chopin, and Tchaikovsky, and the Orchestra pieces by Tchaikovsky, Beethoven, and Percy Grainger. For the seventh Symphony concert of the current series, Mr. Cameron selected Dvorák's 'From the New World,' and Mr. Barry Squire was the solo violinist in Lalo's 'Symphonie Espagnole.' Three Fantasy pieces for solo clarinet and pianoforte were played by Mr. Manuel Gomez and Mr. Edgar Heap.

PLYMOUTH.

M. Sapellnikov visited Plymouth on August 19, and in the Theatre Royal gave a recital of music by Chopin, Tchaikovsky, Scriabin (Etude, D sharp minor), and Liszt. Miss Gladys Moger was the vocalist, singing some new songs by Hamilton Harty, Vaughan Williams, and O'Connor Morris (who was at the pianoforte).

In aid of the British Prisoners of War Fund, a recital of sacred music was given at Plymouth on September 15 by Madame Amy Dewhurst, vocalist; Mr. H. G. Dyer-Smith, organist; Mr. C. G. Pike, violoncello; Mr. Lewis G. Sydenham, accompanist.

CORNWALL.

Belgian refugees were the object of a concert organized at Newquay on August 24 by Mr. Pendarves Trist. The hall being full of visitors, the hall was crowded. Mr. Richard Debever played violoncello solos; Miss Phyllis Dare contributed songs, and some beautiful classic dancing was performed by Miss Molly Burton in interpretation of music by Grieg and Chopin. Other vocalists contributed, and Mr. D. Parkes was the accompanist. This last-named artist collaborated with Mr. H. C. Tonking on August 25 in playing Merkl's Organ sonata for two performers, Op. 30. Mr. Tonking, who was the recitalist, played music by Wagner, Weber, and Sibelius.

The choir of Bugle Wesleyan Church performed a cantata named 'Victory' on August 29, Mr. Arthur Crowle conducting; and on September 5, at Madron, Penzance Baptist Church gave a concert of choruses and vocal quartets directed by Mrs. Kellynack.

In celebration of Harvest Festival, special efforts were made by Paul Church Choir, by Penzance Primitive Methodist Choir (cantata 'From sowing to reaping'), and

Penzance United Methodist Choir (cantata, 'The Angel of the harvest'). Penzance Y.M.C.A. Male Choir gave a concert on September 6.

Chamber music was provided at Bude on August 30 at a concert for Red Cross funds by the four Misses Whyte. They played a Pianoforte trio by Hans Sitt, a Duet for violins by Papini, and movements from String quartets by Schubert, Brahms, and Beethoven.

An attractive programme of glees (the Misses Berry, Messrs. Jago and Woodleigh), violoncello music (M. Debever), and Morris dances (arranged by Miss Adams) was given at Fowey on September 8.

On September 9 Count de Riberia Grande, an accomplished violoncellist, was the chief performer at St. Ives at a War Fund concert, his collaborators being Mrs. Cuthbert (pianoforte) and vocalists. On September 13 the Y.M.C.A. Choir at Madron gave a concert conducted by the Rev. J. H. Duerden, including good performances of 'Martyrs of the arena' (de Rillé), Adam's 'The comrades' song of hope, and several quartets.

GLASGOW.

Mr. Herbert Walton has just concluded his eighteenth season of organ recitals at the Cathedral. In no previous year have these recitals attracted such crowded audiences, and a feature of the programmes was the large number of new and less familiar compositions included. It goes without saying that Mr. Walton's playing was of the first order. Conspicuously was this so at the third recital, where he achieved a remarkable success in a transcription of Sibelius's Tone-poem 'Finlandia.'

It is impossible to give at present a complete forecast of the coming musical season, especially with regard to the smaller organizations, but the following arrangements are announced. The Choral and Orchestral Union will proceed with its scheme on the usual lines, with M. Emil Mlynarski as conductor and Mr. Horace Fellowes as leader of the Scottish Orchestra. It was proposed to discontinue the People's Orchestral Concerts given under the City Corporation's auspices, but wiser counsels have prevailed, and these concerts will again be included in the scheme. Much interest will attach to the choral concerts (Berlioz's 'Faust,' 'Messiah,' 'Choral Symphony,' Selections from 'Israel in Egypt,' Coleridge-Taylor's 'A tale of Old Japan,' &c.), inasmuch as they will serve to introduce the newly-elected conductor of the Choral Union, Mr. Warren Clemens, who comes to Glasgow with an established reputation as a first-rate chorus-master, and a musician possessed of the right temperament. A series of chamber concerts, organized by Mr. Philip Halstead, will be given at the Royal Institute of Fine Arts. With Mr. Halstead will be associated Mr. Horace Fellowes and the wind instrument players of the Scottish Orchestra, with Miss Jean Waterston and Mr. E. Hedmont as solo vocalists. The Orpheus Choir, under Mr. Hugh S. Robertson, will give two concerts at which new choral works or arrangements by Bantock, Stephen, Stewart Macpherson, and Mr. Robertson, will be produced. Mr. Harrison announces a series of four concerts, at the last of which the London Symphony Orchestra will appear, and Messrs. Paterson, Sons & Co. promise a pianoforte recital by M. Pachmann.

LIVERPOOL.

The Philharmonic Society's choir, which is nominally 200 strong, has been augmented by several picked tenors and basses from local choirs belonging to the Church Choir Association. It is rather a pity that Mr. R. H. Wilson, the choirmaster, is not disposed to admit male altos to the choir, as was the practice in former years. Probably the reason is that there is no lack of contraltos. Strange to say, the division relatively weakest is the bass, for it is usually the tenor department which is most difficult to fill. The newly-constituted choir is considered to possess excellent tone. In view of the strenuous work ahead, with the preparation of Bantock's 'Omar Khayyám,' no other choral work of exacting nature will be put in rehearsal. At the first concert, on October 5, the only choral item in the programme will be Mozart's 'Ave Verum,' a rather well-worn favourite at these concerts, but it is hoped that the committee will be able before the end of the season to offer some examples of part-songs, glees, or madrigals by modern English masters.

The Chairman of the Philharmonic Society, Mr. H. E. Rensburg, has recently received cordial congratulations on the celebration of his golden wedding. A native of Holland, Mr. Rensburg has long been resident in Liverpool as a stockbroker, and as a keen lover of music he has rendered most useful service as a member of the Philharmonic committee.

The New Brighton Tower Company continues its spirited policy at the Sunday evening orchestral concerts, conducted by Mr. T. Rimmer, and on September 19 Elgar's 'Carillon' was performed with Madame Réjane as reciter of the poem. A notable performance on another occasion was that given by Miss Isolde Menges and Mr. Eric Gritton of a work of wonderful beauty,—César Franck's Violin and Pianoforte sonata.

Mr. Percy Harrison has outlined his usual series of four concerts in the Philharmonic Hall. In a well-worded prospectus attention is drawn to the fact that the artists Mr. Harrison has engaged are all of British nationality, and that all of them have in the most generous and patriotic way recognised the present deplorable state of affairs by offering to accept such a friendly reduction of their usual fees as will enable the prices of the ticket to be fixed at amounts which cannot possibly interfere with the many appeals for charitable or national purposes.

There can be small doubt that Mr. Harrison will receive his usual appreciation and support from the public for whom he caters so generously. At the first concert, on October 6, the singers will include Miss Carrie Tubb, Madame Edna Thornton, Mr. Maurice D'Oisly, and Mr. Robert Radford, with Miss Marie Hall as solo violinist, and Mr. R. J. Forbes at the pianoforte. At the second concert, on November 24, the Maori Princess Iwa will sing, and Miss Fanny Davies will play. We are to hear Mr. Albert Sammons as solo violinist at the third concert on January 26.

The London Symphony Orchestra, conducted by Sir Edward Elgar, will sustain the programme of the fourth concert on March 1, when a first performance of 'Polonia' is promised.

Harvest festivals in the churches are this year necessarily somewhat tempered in their tone of jubilation, if not of thankfulness, but it is interesting to find that feelings of human gratitude for the blessings of the harvest were expressed in solos and duets taken from Sankey's hymns sung in Chinese by the worshippers in the Chinese Christian Church which recently held its first Harvest Festival. There is a large floating Chinese colony in this great seaport (almost exclusively males), and it appears that Evangelical Christianity has made many converts from among these followers of Confucius and Buddha. How well disposed they are towards this country was shown by the collections, which were given to needy families of soldiers at the Front; and by the gifts of fruit and flowers sent to the hospitals.

Miss Olga Harte, a young violinist whose technical skill is governed by native musical taste and expression, gave a violin recital in the Waterloo Town Hall on September 18, with Mr. A. E. Roland at the pianoforte.

Among the prospective events for the coming winter season are Messrs. Rushworth & Dreaper's new series of Saturday Musical Evenings to be given at popular prices in the Picton Hall, the huge circular basement of the Picton Library, which adjoins the Walker Art Gallery and forms part of the cluster of fine buildings which are a notable feature of the city's architecture. There is great need of a roomy concert hall, centrally situated, which can be hired at reasonable outlay.

Another experiment as regards a locale is to be tried by Mr. Adrian Boult, who has arranged to conduct six fortnightly orchestral concerts, commencing October 6, in the David Lewis Club Theatre, a more central and cosy music-room than the Sun Hall, where Mr. Boult's concerts were previously held.

The Liverpool and District Organists' and Choirmasters' Association is to be favoured with addresses by the Rev. James Eckersley, Dr. Lyon, Dr. Pollitt, Dr. Loftus, and Messrs. H. F. Ellingford, A. Benton, Norman C. Woods, and W. S. Woods, so that there is a prospect of useful and interesting meetings. Mr. Eckersley's subject will naturally be his 'Responsive Psalter.'

Local Choral Societies which have definitely made plans to continue work during the winter months, and have

resumed rehearsals, include the Walton Philharmonic, conducted by Mr. Albert Orton, who has chosen Handel's 'Acis and Galatea' and Mendelssohn's 'St. Paul'; the Liverpool Cecilian Ladies' Choir, conducted by Miss Gwendolyn Pritchard, and the Liverpool Ladies' Choir, with which is combined the Liverpool Vocal Union of male voices, and conducted by Miss Fanny Boufflers. This able lady has selected Gounod's 'Messe Solemnelle,' to be sung at the first concert, and 'Elijah' is contemplated to be given at a later date.

Mr. Vasco Akeroyd has drawn up admirable programmes for the first three of his six orchestral concerts, which commence on October 26, when Miss Lucy Nutall will recite Cammaerts' 'Carillon' with Elgar's music, and M. Moiseivitch will play Rachmaninov's second Pianoforte concerto. The 'Eroica' Symphony will be played at the second concert, and at the third Mr. Albert Sammons will be heard in Elgar's Violin concerto, and Mr. Pauline Greene will sing Stanford's 'Songs of the Sea,' with choir of male voices.

MANCHESTER AND DISTRICT.

The British Association held its eighty-fifth meeting in Manchester from September 7-10, and its handbook contains several observations on music and the cultured side of the city's life which seem peculiarly appropriate at the opening of the winter's musical activities.

Prof. C. H. Herford writes: 'Music has been said to divide with Mammon the devotion of the people of Manchester. Possibly this sets their musical enthusiasm too high; but music has some chance of being that one of the fine arts in which her climate is least unkind. The great age of English music had long gone by before any note at all distinctive was heard in Manchester, and that came from the organ at the Collegiate Church, who in 1767 provided a tune for "Christians, awake." . . . The history of the "Gentlemen's Concerts" goes back, however, far into the century; and tradition even has it that the Young Pretender attended one of them on his southward march in 1745.'

And then of the Manchester of to-day Mr. William Haslam Mills says: 'Manchester has grown too big to accommodate the old coherent communal spirit. It has grown too big and too diffuse for there to be anything like a discoverable common centre of social life. . . . The Free Trade Hall on Thursday nights in winter still contains a large infusion of the social essence of the city. The night of the Halle concert is announced in the procession of motor-cars along the roads that come into the city from Cheshire, and the tramcars to Withington and the suburban towns are loquacious after the concert with the higher musical criticism—a Halle audience inclines as much to analysis as appreciation.'

Musically speaking, it will be true to say that during the coming winter life will be better worth living in Manchester than in any other centre: the city's energies in music, as in munitions, are mobilized as never before, and the output is vastly increased. It would not be untrue to say that in the war-crisis Manchester has found herself. From the middle of October until Easter there will be fifty orchestral concerts, and not a poor or completely unworthy programme in the list. Wood, Beecham, Ronald, Hamilton Harty, Elgar, Julian Harrison, Savonov, Mlynarski, all conduct in varying degree, and no previous season has witnessed such eccentricity in the drafting of programmes; the young and adventurous modernist is getting his heart's desire just as much as the old-stagers. The twenty-one Halle Concerts roughly embrace about a hundred works by some fifty composers, and practically every European nation is represented. Basing on the draft programmes of the illustrated prospectus the leader writer in the *Manchester Guardian* says: 'the works by German composers of past generations both double in quantity and more than equal in magnitude those whether classical or modern, from any other nation,' and this, although the music of living German composers is rigorously debarred. That fact is a tribute to the finemindedness as well as to the musical sympathies of Beecham and his colleagues in the conductorship of this Society. Many works new to us are promised for performance: 'In a summer garden,' 'On first hearing the cuckoo,' 'Summer night on the river,' all by Delius; 'Balakirev'

'Tamar'; 'Le Coq from Mous Stavinsk'; 'Petrouch 'Polonia' Polish'); 'Iberia'; 'ludy's 'Prelude from Lake'; 'Caucasian Scherzo' from the Folk-song Concert O' Perform Baron, and Miss Web Miss Lice Samuel (B The four will be co and Hami Miss Lice Campbell Simmons, Encouraging Societies, a more satisfi by the Mar the last th is his con energetic ar raised the War has br the Halle a re-model th the M before, founders of composers, season will be exper by two co plebiscitary will share. will be re 'Actis and are to be p Many of also appear a few who Jones, M. Iya, Mr. Mr. Fredr In the ch 'Manchester Concerts' Two of the At the rem concerto w under Mr. and only on programmes soloists Mr. gentlemen r a larger scheme on t have witnes pable for c initiative of 'trained on

'Tamar'; Overture to 'Ivan the Terrible' and Act 2 of 'Le Coq d'Or' by Rimsky-Korsakov; extensive selections from Moussorgsky's 'Khovantchina' and 'Boris Godounov'; Stravinsky's 'L'Oiseau de Feu' Suite and a repeat of 'Petrouchka'; Arnold Bax's 'In the faery hills'; Elgar's 'Pohonia' and Tchaikovsky's third Symphony (called the 'Polish')—these two in the same programme; Debussy's 'Iberia'; Maurice Ravel's 'Daphnis and Chloe'; Vincent d'Indy's 'Un jour d'Eté de la Montagne'; Glazounov's Prelude from the 'Isle of Love' Suite; Liadov's 'Enchanted Lake'; Ippolitov-Ivanov's 'Circassian Village' from the 'Circassian Sketches'; Sgambati's 'Te Deum'; De Sabata's Scherzo 'In the Boughs'; Sibelius's 'Elegie and Musette' from the Suite Op. 23; Alfvén's Rhapsody of Swedish Folk-songs entitled 'Midsummer Feast,' and Boerresen's 'The Normans.'

As there are two programmes not yet sketched in, even this lengthy list may be extended. César Franck's D minor Symphony in Beecham's glowing reading might well be repeated; Sibelius's 'En Saga,' has never been heard in Manchester, while Ronald's reading of Elgar's second Symphony would be most welcome, and Frank Bridge's Concert Overtures are worth an introduction here.

Performers new to Manchester are Mesdames Rollet and Baron, and M. Jean Vallier (French); M. Maurice Dambois, Miss Weber-Delacre, and M. August Bouiliez (Belgian); Miss Licette, Mr. William Murdoch, and Mr. William Samuel (British).

The four orchestral concerts of the 'Gentlemen's' series will be conducted by Ronald, Mlynarski, Julius Harrison, and Hamilton Harty; the soloists so far booked include Miss Licette, Miss Flora Woodman, Messrs. John Clarke, Campbell McInnes, Jean Vallier, Rubinstein, Albert Sammons, and Savonov.

Encouraging as are the prospects of these two parent Societies, a consideration of the 'Proms' series affords even more satisfaction. This Saturday night ground has been tillled by the Manchester Orchestra, Ltd., for eleven years, and for the last three by Mr. Brand Lane as well, with Sir Henry Wood as his conductor. The older series was initiated by a few energetic and far-seeing members of the Hallé Orchestra, who realised there was a potential public at moderate prices. The War has brought Beecham back to his native county; he and the Hallé executive having joined forces are determined to re-model the 'Proms.' Maintaining still the original status of the Manchester Orchestra, Ltd., the Concerts, as heretofore, will be given for the benefit of the original founders of the institution, but with new conductors, new composers, new artists, it is morally certain that the eleventh season will reach a higher level than had ever before been experienced; many of the concerts will be directed by two conductors, and as a *finale* we are to have a placidary programme in which all the season's conductors will share. After the lapse of several years a choral element will be re-introduced, and Mr. R. H. Wilson is to revive 'Asis and Galatea,' two of Percy Grainger's choral songs to be performed, and Act 2 of Gluck's 'Orphéon.'

Many of the artists performing at the Hallé Concerts will also appear before the Saturday audiences, who will hear a few who are not in the Hallé scheme: Mr. Howard-Jones, M. Sapellnikov, Mr. Gerald O'Brien, Miss Bessie Tys, Mr. Herbert Langley, Miss Lillie Wormald, Mr. Frederic Blamey, Mr. Foster Richardson, and Mr. Frederic Austin.

In the character of the programmes to be played at the 'Manchester Proms' and Mr. Brand Lane's Orchestral Concerts there is one clear line of demarcation. Two of the former series of twelve are choral and operatic. At the remaining ten concerts six symphonies and seven concertos will be performed; at an equal number of concerts under Mr. Lane's management there will be six concertos and only one symphony (the 'Pathetic'). Sir Henry Wood's programmes are undoubtedly attractive, and more eminent soloists Mr. Brand Lane could not possibly secure. These gentlemen need not fear lack of appreciation of symphonies, and a larger admixture of such works would at once lift their scheme on to a yet higher plane. In three short winters we have witnessed the creation of a new orchestra and a new public for orchestral music, thanks entirely to the zeal and initiative of these two alert personalities; this new public has 'trained on' very quickly and is ripe for further development.

Thanks to Sir Henry Wood we shall hear the new Suite or Moussorgsky (orchestrated by Sir Henry Wood), 'Pictures from an Exhibition,' as well as his Fantasia, 'Nuit sur la montagne chauve'; Hubert Bath's new 'African Suite' is to be played on February 19. Mr. Lane's old Miscellaneous Concerts now take on a new character as well as a new name—'Festival Series.' They are six in number, and the orchestra is to be heard at four; two of these are choral ('Messiah' and the 'Faust' music of Berlioz); to the first come Mesdames Clara Butt and Réjane in the Elgar-Cammaerts 'Carillon' (this will be heard at least three times in Manchester during the winter); MM. Vallier, Ysaye, and Pachmann give a joint-recital on October 23, and on March 4 the Brand Lane Orchestra winds up its season with a Wagner programme (as does the Hallé Society a few days later).

This will give a fair bird's-eye view of the orchestral promise during the coming season, although it does not pretend to exhaust all the features of interest. Mention of chamber music and further choral effort must be reserved until next month.

I shall not be misunderstood when I say that the most striking feature of the Harrison series is one affecting musical economics rather than artistry. These four concerts include one orchestral and three of more conventional order, and three shillings buys an unreserved ticket for the series. I believe it correct to say that Manchester has experienced nothing like this, although a sixpenny admission obtains frequently in Blackpool, where the halls have abnormal seating capacity. If the Harrison audiences are not large the fault will not be with the entrepreneur.

The massed choir performance instituted in the Parks by the City Council took place on September 18, when 320 singers performed under Mr. Thomas Corlett in nearly ideal weather. It was repeated on September 25.

NOTTINGHAM AND DISTRICT.

Despite the evil influences of War, the Nottingham Sacred Harmonic Society is facing the situation with a bold front. On November 4, 'Elijah' is to be given, and of course 'Messiah' on Boxing Day. On February 4, Coleridge-Taylor's 'Hiawatha' will be presented, and a performance of Elgar's 'Dream of Gerontius' follows on March 9.

The orchestral concerts which have hitherto been given by the Sacred Harmonic Society are to be taken over by the University College, but will be directed as before by Prof. Allen Gill. Two concerts will be given, as usual.

Three interesting lectures (illustrated) are promised for next February by the College. These are to be on 'Plain-Song,' by Mr. Royle Shore; on 'Russian Music,' by Dr. Markham Lee; and on 'Programme Music,' by Prof. Allen Gill. The annual 'College Concert' is also announced for March 23.

Though the War stopped the Subscription Concerts last year, they are to be resumed this season for the benefit of the British Red Cross Society as well as for the Lord Mayor of London's Professional and Artistic Classes Relief Fund. The attractions presented include Madame Ada Crossley and MM. Ysaye, Pachmann, Moisevitsch, and Sapellnikov, along with the Hallé Orchestra, with Mr. Thomas Beecham as conductor, and should prove adequate to swell the funds of the societies in question.

SHEFFIELD AND DISTRICT.

A prospective reduction in the supply of public music during the coming winter is due almost entirely to the preoccupation of the ordinary amateur musical workers—choralists and instrumentalists. Choirs are depleted of singers—men and women alike—and normal audiences have little leisure for concert-going. There will, however, be a musical season of sorts, and probably every concert will be crowded, for the paying public was never more eager for the relaxation and help which music affords. Of the chief choral bodies the Amateur Musical Society, as was the case last year, is following a normal course in giving two subscription concerts. At the first, on December 14, Sir Henry Wood will conduct 'St. Paul.' Mr. J. A. Rodgers will conduct the second concert, the date and programme of which are not yet announced. The Musical Union will perform 'Messiah,' under Dr. Coward, but the usual subscription concerts will

not be given. Rehearsals are however being resumed, the work studied being 'Hiawatha.' The arrangements of the Sheffield Choral Union are not yet completed.

The Victoria Hall Choral Society, attached to the Central Wesleyan Mission, has already started work, and has given an excellent performance of 'The Creation' under Mr. H. C. Jackson, and will continue with various standard works.

The Grand Opera Society is preparing a performance of 'Carmen,' to be conducted by Dr. Duffell, and the Teachers' Opera Society is giving a week's light opera in the Albert Hall during this month. It is hoped that the Sheffield Promenade Concerts may be resumed. The Symphony Orchestra, an amateur organization, puts forward a busy programme. Five concerts will be given. The co-operation of various choral Societies has been secured. The Grand Opera Society (conductor, Dr. Duffell), the Doncaster Musical Society (Mr. Wilfred Sanderson), the Barnsley St. Cecilia Society (Mr. H. N. Horton), and the Chesterfield Musical Union (Mr. J. F. Staton) will be the guests of the Society during the season. The orchestral conductors will be Mr. J. H. Parkes, Mr. O. C. Owrid, Mr. Clifford Richmond, and Mr. Joseph Holbrooke. Among the works promised are Elgar's 'Polonia' and 'Carillon'; Sullivan's 'Irish Symphony,' MacDowell's 'Lancelot and Elaine,' and Holbrooke's 'The Song of Gwyn Ap Nudd' for pianoforte and orchestra. The Wednesday Afternoon Chamber Concerts arranged by the Misses Foxon will be resumed, and Mr. Claude Crossley will give a series of afternoon pianoforte recitals. The Sheffield Subscription Concerts will also be given; at one of these Mr. Thomas Beecham will conduct the Hallé Orchestra.

Foreign and Colonial News.

CAPETOWN, SOUTH AFRICA.

The programme of the orchestral concerts given or to be given from July to November, under Mr. Theo Wendt, the able musical director to the Corporation, is a great tribute to the taste of the audiences catered for. A Beethoven Symphony every fortnight, one by Brahms every month, and a number of works by Tchaikovsky, Rimsky-Korsakov, Dvorák, Elgar, Frederic Cliffe (Symphony in C minor), d'Indy, Ravel, Saint-Saëns, Dukas, and Glazounov, are announced on the attractive prospectus that has reached us.

DUNEDIN, NEW ZEALAND.

The Dunedin Male-Voice Choir, which was founded in 1886, gave its 110th concert (29th season) at Burns Hall on July 14. The programme included the following choral items: 'The boy in blue' (Lovell), 'O peaceful night' (Edward German), 'The traveller's farewell' (de Kille), 'Salamis' (Gernstein), and 'The voices of harmony' (Dard-Janin). Mr. Jesse Timson conducted. The Choir numbers fifty-one performing members.

PETROGRAD AND MOSCOW.

M. Mlynarski (writing from Moscow to Mr. Robin Legge) says:

"Last Friday [July 30 apparently] I conducted here the first Anglo-Russian concert, the success of which was great and complete. Instead of a programme entirely English, I thought it better to arrange a mixed programme, and the result was as I have stated. During this summer there have been or will be played the following works by English composers, in Moscow and Petrograd—Elgar's 'Enigma' Variations, the Introduction and Allegro for strings, 'Cockaigne,' and other works; Bantock's 'The Pierrot of the Minute,' which finds great favour in Russia; Harty's 'With the Wild Geese'; Stanford's fourth Irish Rhapsody; Percy Grainger's Irish Tune and Mock Morris; Edward German's 'Henry VIII.', and other orchestral dances. The conductors have been, besides myself, Fitelberg and Malko in Petrograd, and Fiedorov, conductor of the Imperial Opera, in Moscow."

PRETORIA, SOUTH AFRICA.

We have pleasure in publishing the following communication from Mr. J. S. Yates (Pretoria) as an example of good musical missionary work:

I beg to enclose programmes of a series of organ recitals I have given this year, in the hope they may be

of interest. In the absence of a town organ or orchestra, our fine three-manual Norman & Beard organ is much appreciated by the townspeople generally, including the 'foreign' element (hence the 'Hollands' programme). A word in appreciation of the use of your magazine in keeping us in touch with musical life generally.

The programmes included a number of well-chosen vocal and instrumental (string) items. Among the organ pieces played were Franck's third Choral, the Allegro appassionato from Harwood's first Sonata, two movements from Guillou's first Sonata, three Preludes on old English Hymn Tunes, by Parry, Wood, and Charlton Palmer, Wolstenholme's Finale in B flat, and Bach's Dorian Toccata, as well as arrangements from Chopin, Ravel, Grieg, Rachmaninov, Rebikov, and Tchaikovsky. Elgar's 'Carillon' was twice performed on organ and bells (reciter, Mr. Walter Cranch).

TORONTO.

The Conservatory, of which Dr. Vogt is the principal, has prospered during the past academic year. Performances of students have been devoted to raising funds for Red Cross Societies. A notable donation to the same object was made by the Mendelssohn Choir (Dr. Vogt), which contributed in less than \$4,095 (about £1,000). The National Chorus (Dr. Ham) raised \$700.

WINNIPEG.

Mr. Fred M. Gee recently gave two organ recitals at Augustine Church, at one of which Mr. Watkin Mills sang. The programmes were well chosen, among the items being Handel's fifth Concerto, Guillou's Funeral March and 'Hymn of Seraphs,' Boellmann's 'Sic Gothic,' and Hollins's Concert-Overture in C minor. Collections for the Red Cross Fund realised about £1,000. Mr. Gee has just been appointed to St. Stephen's Presbyterian Church, Winnipeg.

Miscellaneous.

Mr. Walter H. Dixon (Oxford) writes as follows: 'In Mr. Maurice Baring's "The mainsprings of Russia" (page 243) the following passage occurs in connection with his church choirs: "The bass voices reach to notes and attain effects resembling the 36-ft. Bourdon stops of a large organ." This passage was reproduced in good faith in a recent number of *The Round Table*. He suggests that responsible men of letters should avoid using the technicalities of music. But notwithstanding frequent exposures of inaccuracy they are unrepentant. It is a compensation that they provide musicians with some harmless amusement.'

With reference to our statement (on p. 533, September number) that no dictionary gives the date of Mlle. Janot's birth, correspondents have written to say that 1856 is given (a) in an early edition of Cummings's Biographical Dictionary of Musicians, (b) in Dunstan's Cyclopedic Dictionary, and (c) in the old edition of Grove. But the publishers of Dr. Cummings's Dictionary were threatened with an action for libel for making this statement (!) and the date was withdrawn. Probably (b) and (c) quoted from (a), but Grove's new edition suppressed all mention of the lady. It is not a very important matter.

Vincent d'Indy contributes an article on Belgian and German music to *Everyman* of September 10. He remarks on the hysterical 'Salomé,' the idiotic 'Elektra,' and the invertibrte 'Joseph' of Richard Strauss, and generally finds modern German music decadent. Germany, in fact, has lost her artistic sense. He finds great promise in Belgian art. César Franck he claims as French, notwithstanding his birth at Liège. He hopes that after the Belgian music will be duly recognized in Paris.

Mr. Otto Marius Kling (J. & W. Chester) has found it necessary to make a statutory declaration that his father, Mr. Henri Louis Adrien Kling, is a Swiss, and was born at Paris and lives at Geneva, where he is a professor at the Conservatoire, and that he (Mr. Otto Kling) was born at Geneva, and that in 1889 he married a Brussels lady. One of his sons is now serving abroad with the British Army. A photograph of Mr. Otto Kling's birth certificate accompanies the copy of the declaration.

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M. Isidore de Lara has persevered with his War Emergency Concerts during the past month. Some of the most attractive events have been given in the open air. The idea of having a short address from a critic or a musician is maintained. Mr. H. B. Dickin spoke on 'National stress and musical awakening,' and Mr. J. M. Glover had a good deal to say as to the boycotting of the British composer.

Richard Strauss's new 'Alpine' Symphony is to be produced at Berlin in October. It requires two orchestras, one of them 'behind the scenes,' and some novel instruments including a wind machine, a thunder-producing mechanism, and cow-bells. It is increasingly obvious that Strauss is nothing if he is not sensational.

Mr. Andrew Harris, who is at present bandmaster of the Royal Garrison Artillery at Gibraltar, has been selected from many candidates for the position of bandmaster of the newly-formed Welsh Guards. Mr. Harris has served over twenty years in his Majesty's Forces, and is a licentiate in bandmastership of the Royal Academy of Music.

It is stated that Mr. Eugen d'Albert, on whose see-saw record we commented recently, has been expelled from the Imperial Association of German Composers on account of the taint of British nationality he desired to purge himself of. Between two stools, &c.

Mr. Fred. C. Morris has been appointed organist and choirmaster at Chirk Parish Church in succession to the late Miss Knollys, whose tragic end a short while ago created much widespread regret. Mr. Morris is the well-known Hanley violinist.

The band of the R.M.L.I. played at Plymouth during the recent visit of the King. His Majesty personally complimented the conductor, Mr. J. W. Newton, on the excellence of the performances.

Mr. Percy Grainger says that Delius is the greatest of all living composers. He writes (in the *New York Musician*) very enthusiastically of Delius's Pianoforte concerto.

Madame Melba has been using her voice and influence to some purpose. The concerts she has given in Australia for patriotic purposes have realised £30,000.

Mr. Ernest Newman is to contribute a weekly article on musical matters to the *New Witness*, a journal edited by Mr. Cecil Chesterton.

The engagement of Miss Irene Scharrer, the pianist, to Mr. S. G. Lubbock, assistant-master at Eton College, is announced.

attention on interval or on absolute pitch succeeds far less often. See 'The School Sight Singing Reader,' Books 137-8, Novello's School Songs, or the application of the Tonic Sol-fa Method to the Staff Notation, in Book 226 of the same series. As to the extent of such cultivation of 'bad ears,' results vary. In not a few instances in our personal experience some very unpromising children have turned out to be acceptable singers as amateurs. With adults success is rare. It is not that the power of reproducing with the voice what is appreciated by the ear is wholly absent, for the most obstinate individual will freely reproduce words and other sounds, but it seems that the perception of the simple relations of scale-tones is either missing, or the power to co-ordinate motor action between ear and voice has atrophied.

AMEN AFTER THE NATIONAL ANTHEM.

In our September issue (p. 561) the question was asked whether it was 'etiquette' to sing Amen after the National Anthem. Our answer 'in the negative' was made under the impression that the inquiry referred to the secular use of the so-called 'Anthem.' Several correspondents have written to say that the Amen is sung in their churches when the words are used as a hymn. A valued correspondent says :

'I was told on reliable authority a short while ago that at the military services, which invariably *close* with the National Anthem, they add the Amen as a rule; the difference being, I suppose, that they use it as a *hymn* and prayer. I also read an allusion to this fact in the little book, "The Bishop of London's visit to the Front," p. 39. At a service for soldiers in a private military hospital I was at not long ago, I noticed a partial attempt was made to carry this out at the close, but the effort was not united in its aim; apparently no agreement had been made beforehand. It struck me that if at the close of military services it has *always* been the case, it may be of interest to your correspondent, apart from whether it is "etiquette" or not; as, of course, we are all aware it is not performed at public functions. Sometimes our Scotch members of congregations do add the Amen at a meeting, as they have it in their hymn-book.'

'AN OLD SUBSCRIBER' writes :—'With reference to your answer to Mr. Fred. Parsons in the September *Musical Times*, I too have been in doubt as to whether an Amen should be sung after the National Anthem. In the tune book we use at our church an Amen is added, so I do not hesitate to play it when the National Anthem is sung, as it is, immediately before or after the morning service. Two other church hymnals I have referred to similarly add an Amen. May I therefore ask why an Amen should not be sung, or whether any discrimination should be shown when the National Anthem is sung at Divine Service or a secular meeting?'

[At secular gatherings it seems to us that it would be incongruous to add the Amen. None of the well-known arrangements—those by Vincent Novello, Costa, Leslie, Elgar, &c., provide such a coda. Custom is against such an addition. The case is different when the words are used as a hymn in the course of religious services.—ED., *M.T.*]

J. L. W.—QUESTION.—'Can you recommend a book of exercises to cover all requirements, from the beginner to the concert performer, in addition to Mr. T. Matthay's 'Art of Touch' and 'Relaxation Studies,' to fit in with Mr. Matthay's principles?'

ANSWER.—No such book of exercises has yet been issued. It would have to be a very big book. But what do you mean by 'concert performer'? A virtuoso? Mr. Matthay tells us that any necessary exercises should be selected from the mass published. He has himself given a few special exercises in 'Relaxation Studies,' and the Practice Card, No. 2, on 'Forearm Rotation' gives those required for that most important detail of Technique. The extensive pianoforte literature for students edited by Franklin Taylor and published by Novello & Co. affords a wide choice. Send for the Novello Edition list, 160, Wardour Street. A portion of the list is advertised in the September *Musical Times*.

Answers to Correspondents.

'A BELGIAN ORGANIST'—(QUESTION)—inquires whether children and adults with a bad ear can be taught to sing; in particular those who are unable to imitate even a single sound. If so, by what means, and to what extent?

ANSWER.—It has been repeatedly demonstrated that young children who apparently have no ear can be taught to sing. The process is somewhat laborious and entails great patience on the part of teacher and pupil. The line of development consists in a constant and frequent appeal to the ear. This appeal is most efficacious when it is made by other children's voices, or at least by a woman's voice, rather than by an instrument or a man's voice. In our experience, which has been a very wide one, in dealing with this particular problem a class system of teaching produces better results than individual training because of this influence of a pattern which the child can possibly reproduce as to tone-quality. The tone of a pianoforte, violin, or other instrument cannot possibly be reproduced, and many children cannot abstract only the pitch from the mass of sound phenomena presented to their ear. As to method we have always used the 'mental effect' appeal to the ear. This is known as the Tonic Sol-fa method. To attempt to fix

THOMAS EMMETT, 32, Dawson Terrace, Harrogate—
(QUESTION)—asks for a description of the form of the first Movement of Rode's Violin concerto in A minor.

ANSWER.—The First Movement may be ascribed to Sonata Form. (A1) First Subject, bars 1-37 of solo; Episode follows; (B) Second Subject in E major, beginning after scale-passage; (C) Episodic Free Fantasia, beginning after short *tutti*; Recapitulation—(A2) First Subject, beginning in B minor, (B2) Second Subject in A major, beginning 37 bars from end.

R. D.—Your question is ambiguous. Do you want a book of studies in the use of the pedals of the pianoforte, or information about their mechanism, or do you refer to the organ pedal attachment to pianofortes?

CHURCH.—The following will be useful to you in preparing your paper on church music: 'Studies in worship music,' John Curwen (Curwen); 'Plainsong,' Francis Burgess (Novello); 'Music of the Bible,' Stainer (Novello); 'Cathedral organists, past and present,' John E. West (Novello).

CORRECTION.

The organ arrangement by Stainer of an Andante in B flat by Mozart, originally written for pianoforte duet, having been chosen as a F.R.C.O. test, it is important to note that bar 34 should read as follows:



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The

Competition Festival Record

No. 87.

THE PEOPLE'S PALACE FESTIVAL,
EAST LONDON.

The syllabus just issued for 1916 includes a Report on the 1915 Festival held in the spring. We have pleasure in giving it in full:

The position of the Festival in face of the outbreak of war was necessarily the cause of much anxious thought to the committee. They had first to decide whether it would be right to hold the Festival at all, and secondly, even if it were right, whether it would be possible to carry it through. They finally decided that they ought at least to try to go on, and they were influenced in this decision by two main considerations. They believed that the relief which good music can afford would be specially valued in a time of much anxiety and very exacting work, and also that in many cases the music practices, which the Festival encourages, are of real educational value and ought not to be abandoned. They knew that there would be many difficulties in the carrying on of the work under the new conditions, but they hoped they would be overcome, and the result may be considered to have justified this hope. One or two choirs were unable to enter, owing to the inability of their conductors to find time for practice, and many other choirs suffered from lack of male voices, or from the demands made upon their members by overtime work; but most of the choirs who usually compete overcame or ignored their difficulties, and entered without a thought whether their reputation might suffer through imbalance or a shortage of practices. The standard of performance was in spite of all drawbacks as high as ever, and the singing at the final concert was a surprise and delight to the audience.

The committee decided that, in the interests of economy, the usual prizes of music should not be given this year, and it is a proof of the spirit that animates the competitors that the announcement of this decision was received with apparently unanimous approval. It is a fine thing to enter for competitions with nothing to be gained but the joy and refreshment of good music, and the glory of going on.

It is good to note that there were one or two new entries, but we still have to regret a lack of competitors in some classes, especially in the Elementary Classes for Male and Female Voices. We believe that if those who have the charge of men's clubs, women's guilds, and the like, would try the experiment of practising the music for the Festival, they would find the practices a help to them in their work, and a real source of enjoyment to the members of their organizations.

Two words of special thanks are due, first to the stewards, who, though short-handed and hard-worked in their own occupations, still spared time to help the smooth running of the competitions and concert; and, secondly, to Dr. Walford Davies, who not only conducted the

final rehearsal and concert, but also brought down some members of his Male-Voice Choir to help in the combined singing.

The committee have been deprived for the time of the valued services of Mr. J. E. Redding, the assistant-secretary, who, to everyone's regret, has been a prisoner of war for some months past; and of Mr. T. Evander Evans, the hon. treasurer, who has had to resign his work for the present owing to military duties. It is to be hoped that before the next Festival these two officers will be back amongst us.

THE 1916 FESTIVAL.

The dates for continuation schools, children's choirs, and elementary schools are February 24, 26; and for secondary schools and the numerous other classes catered for, May 22 to 27, 29, 30, and June 2, 3. Nearly all the competitions are held in the evening. This accounts for the Festival being spread over so many days. We mention a selection of the tests chosen in order that it may be seen what type of music is thought appropriate for use in this vast East London district.

MIXED-VOICE CHOIRS.

Chorus ... 'Death, I do not fear thee' ... Bach.

(The last chorus in the motet 'Jesu, priceless Treasure.' It is a sublime example of the composer's genius and not very difficult.)

Part-song { 'When Mary through the garden went' } Stanford.

Part-song ... 'Awake! Awake!' ... Wood.

Madrigal 'Thyrsis, sleepest thou?' ... Bennet. (1590-1614.)

This early 17th century madrigalist wrote some of the most beautiful madrigals we possess. His contribution to the most celebrated series of madrigals in existence, 'The Triumphs of Oriana,' was 'All creatures now are merry-minded.' 'Thyrsis' is one of his finest compositions in madrigal style. A new edition, edited by Lionel Benson, has recently been published by Novello & Co. This composer's name is sometimes spelt 'Benet.'

Part-song ... 'Memory' ... Dunhill.

Madrigal 'Who shall win my lady fair?' Pearsall

Madrigal 'Lullaby, my sweet little baby' Byrd.

(1518 (?)-1623.)

(William Byrd (sometimes spelt 'Bird') was one of the most distinguished and versatile composers of his period. He was not a great madrigal composer, but the delicate beauty and smooth flow of his 'Lullaby' make a universal appeal to lovers of pure choral music.)

Madrigal, 'Shoot, false love, I care not' Pearsall.

(1795-1856.)

(Pearsall was a 19th century composer who specialised in madrigal composition and

thoroughly assimilated the style and feeling of the old English school. 'Great God of Love,' 'Lay a garland,' and 'Light of my soul,' are three of his finest efforts. They weld the madrigal style with the most beautiful and even touching expression. 'Shoot, false love' is a lively and vigorous 'fa la la' piece, extremely effective when sung at a rattling pace and with neat rhythmic accent.)

Anthem ... 'The souls of the righteous' ... *Byrd*. (Byrd's anthems exemplify his powers at their best. 'Bow Thine ear' is considered his best composition in this style.)

Anthem ... 'Give ear unto my prayer' *Arcadelt*. (1514-?)

(A distinguished Netherlands musician, Arcadelt taught in Italy, and no doubt influenced the later Italian school. The anthem selected is simple and devotional.)

FEMALE-VOICE PIECES.

Trio ... { 'Encircled with a twine of Coleridge-leaves' } Taylor. (1875-1912.)

(This gifted composer, whose early death we all so deeply deplore, was developing a style of choral writing entirely his own. In the above trio there is an evident desire to express emotional feeling in an intense degree. The chordal effects are not always easy to secure.)

Madrigal ... 'The nightingale' ... *W. Weekes*. (1575-1623.)

(One of England's greatest madrigal writers. His contribution to the 'Triumphs of Oriana' collection was the well-known 'As Vesta was.' 'The nightingale' is a lively specimen of Weekes's facility.)

VOICE-TRAINING IN GIRLS' CLUBS.

BY HARVEY GRACE.

THE teacher of a working girls' club singing class must be prepared to throw overboard some of the methods that are successful in school choirs or in ordinary choral societies. This applies equally to the disciplinary and musical sides of the work. The former was dealt with in the SCHOOL MUSIC REVIEW for May. On the musical side the chief problem will generally be the actual training of the voices. The teacher will find two difficulties that have to be got over. First, the time at his disposal is short; second, the recreative side of the class being of prime importance, methods of instruction that are excellent elsewhere will often be found useless. The exercises used, therefore, must answer two requirements. First, they must be brief; second, they must be interesting. If they are of the kind that can be memorised, so much the better, since there will be then no copies to distribute and collect, and no addition to the music bill.

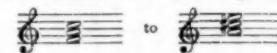
Below are a few simple 'dodges' ('exercises' is too pretentious a word for most of them) that have stood the test of some years' use in clubs.

SINGLE NOTE AND CHORAL EXERCISES.

Much may be done with the single note, especially in the early days of a class, or at the beginning of a season's work, when the influx of new members is likely to make the choir poor and rough in tone.

Any note comfortable to both high and low voices should be sustained softly for about ten seconds, the length being increased as control is acquired. The vowel to be used depends upon circumstances. Generally it will be found useful to begin with *oo* or *o* in order to ensure sweetness of tone and softness, but these vowels should be left as soon as possible in favour of others—especially *ah* and *ee*. The *oo* is so apt to lead to strangled and colourless tone that it should be resorted to only as a means of refining the more shrill and raucous voices.

The single note exercises may be used with high and low voices separately, but time being precious and one-half of the class being conversationally inclined while the other half is singing it is better usually to develop the exercise into a chord. Give the altos, for example, **Do**, the second trebles **Me**, and the firsts **Soh**, at a comfortable pitch, from



This use of a separate single note by each section of the class is not only good for mere sustaining and tonal purposes, but a very useful study in blending, balance, and chording. When the class is well advanced, it may be used as an exercise in dynamics, the teacher calling for *cre*, or *dim*, or sudden changes, by motions of the hands. The opening out and bringing together of the hands is a simple method that appeals to the eye. This exercise may be further developed by augmenting or diminishing one of the intervals, and it then becomes valuable as a study in sustaining discords. Combining this use of it with the dynamic changes, we get such forms as :



all essentially simple, but containing possibilities that first-rate choral societies need not despise.

Coming back to our single note, we may soon leave the simple vocalizing and substitute words. Here we may quickly get on to a fourfold study. So far the class has held the note, and the teacher has counted. Now let the class count monotoning, beginning with 1—10 at various rates, later adding the more difficult words up to twenty. The girls should be told to make this exercise a study for four things: (a) good tone, (b) breath control, (c) sustaining the pitch, and (d) enunciation. This composite exercise may be used in connection with the chords given above. Also, instead of counting, short sentences containing words that present some local difficulties in the matter of dialect may be used. If they are mildly humorous, so much the better.

SCALE AND ARPEGGIO EXERCISES.

The first use of the scale should of course be slow, using such vowels as are best for the needs of the class. The upper half alone is a good study, sung to *ah* and *ee*, with a pause on the last note, thus :



If the voices are dull in quality, this exercise may with advantage be hummed to *m* or *n*, opening out to *ah* or *ee* at the fifth beat. The girls should be told to aim at a feeling of vibration at the back of the nose, retaining this as far as possible when changing to the vowel. For agility, any formula from the slow shake to the complete scale may be used. The arpeggio should begin with the triad and end with :



Watch the descent carefully for intonation. Both scales and arpeggios, when tone, pitch, and breathing are good, should be sung lightly to *la*, *pa*, *ma*, &c., with smart use of lips and tongue. They may also be sung to any words that give the class trouble.

HUMMING.

Most of the exercises may be hummed with good results, especially the chords. Bidden to hum, many of the girls will at once tightly close their lips and screw up their faces. They should be told to do exactly as when humming to themselves in their more contented moments. The lips should be slightly parted. Songs with one part singing the melody to an accompaniment hummed by the rest of the class are good for study and delightful in effect.

BREATHING.

Breathing exercises, pure and simple, are not easily made successful in classes of this kind. It is better and

more good exercise course or chords as defined rhythmic should and a breath two's mechanism.

VOICES

PIANO

The general education the public government

In teacher the school work long is rarely kept it sustain given advance scale a

The when every first si before class s advised necessary class in twenty prepare is meagre of the coming

The of exercises principal the less they are

After way it is homely of songs what b

The the choir heard a sum of Challen silvers contribu of the t

more practical—to accustom the girls to the idea of taking a good breath by some such plan as the following. The exercises that rise by a semitone at each repetition will of course have such repetitions separated by a modulatory chord or chords. The writer has found two chords better than one, as defining the new key better, and also providing a little rhythmical figure, thus ensuring good attack. The girls should be taught to use these two beats for deep breathing, and as a simple way of associating the chords with the breathing it will be found useful to begin by counting 'one, two' for the chords, and when the two beats rest have become mechanical substituting for 'one, two' the words 'deep breath,'—spoken rhythmically by the teacher,—thus:

The girls will soon say 'deep breath' mentally, and generally act accordingly. This is an adaptation of the educational methods of Mr. Wackford Squeers, who told the pupil to spell 'winder,' and, the feat accomplished, bade him go and clean one.

GENERAL RECOMMENDATIONS.

In addition to the simple formulæ already given, the teacher should invent short exercises based on passages in the songs being studied. The more this part of the work has the effect of being impromptu the better. But how long is this part of the lesson to take? The writer has rarely exceeded ten minutes, and has more often than not kept it within five. A very raw class needs only a few of the sustained note and slow scale-exercises, the attention being given mainly to smoothing off the vocal roughness, while advanced choirs can concentrate on chords and more rapid scale and arpeggio figures.

The exercises should not be given in the same order, nor when the tone has been made good need they be used at every practice. Their use may be confined to the first six or seven weeks of a session, for the few practices before a competition, and on isolated occasions when the class seems to need 'tuning-up.' Also it is not always advisable to open the lesson with them. If they are necessary they should be used when the full strength of the class is present. This is generally not until fifteen or twenty minutes after the time of starting, so it is well to be prepared to commence with a simple song if the attendance is meagre at the start. Further, it is not good that members of the class should feel they can avoid the exercises by coming late.

The skilful voice-trainer will not over-estimate the value of exercises. They are merely a concentration of the principles on which he must be working throughout the lesson. Further, they cannot be made useful unless they are first made interesting.

After all, the important thing is not the exercise but the way it is used. Better results will be obtained from such homely and simple expedients as the above, or from practice of songs with no exercises whatever by a teacher who knows what he is aiming at and sees that he gets it, than from perfunctory use of the whole of Concone's Studies.

SOUTH AFRICA.

SCHOOL CHOIR COMPETITIONS.

The *Education Gazette* issued at Cape Town states that the choirs of Clanwilliam and Calvinia Public Schools were heard on April 20 and 22. The contest attracted much attention, the audience in Calvinia being very large and the sum of £10 being raised for educational purposes. The Challenge Shield, designed and made by Mappin & Webb, silversmiths, London, at a cost of £25, was on view. A contribution of £5 towards the cost had been made by each of the three districts concerned.

Mr. Arthur Lee, Departmental Instructor, who adjudicated, reports as follows:

Prescribed Song.—'My boat is waiting here for thee,' by Sir Henry Smart [a post-mortem knighthood!—ED., C.F.R.] The singing of both choirs showed a considerable advance on last year. The pupils sang with feeling, and their phrasing was good. Calvinia excelled in general finish and quality of tone.

Selected Songs.—(a) 'Hail, smiling morn,' by R. Spofforth (Clanwilliam); (b) 'Song should breathe of scents and flowers,' by J. L. Hatton (Calvinia). Clanwilliam was at its best in this item, which was sung with much spirit. There was a tendency, however, to quit the long notes too early: and the rhythm and intonation of the runs in the alto part were not so good as in the soprano. Calvinia also put forth its best efforts in the selected piece. The manner in which the phrases were begun and ended was very good indeed, and the conducting was admirable. Neither choir fell in pitch.

Sight-singing.—All the sight-reading was creditable. Calvinia was more sure of the rhythm, and showed more intelligence in phrasing. Clanwilliam reached the end of the unison-test in perfect tune, Calvinia a shade sharp.

The award is made in favour of Calvinia Public School Choir, which will hold the Shield for the year 1915-16. Book prizes will be given to the members of the choir, and the conductor's medal to Miss L. Marais.

The contest for the Departmental Prizes offered for efficiency in writing from ear was followed with much interest. An original melody of fifty-five notes was given as the test, and the best papers were written by the following pupils:

Clanwilliam.—Hester van Zijl, Maria de Vries, Agnes Paterson (special prize given by Mrs. J. P. Niehaus), and Hester Marais (special prize given by the Rev. and Mrs. G. L. van Heerde).

Calvinia.—Johanna van Wijk and Maria Mouton.

Hester van Zijl and Johanna van Wijk had every note correct.

CANNOCK.—September 16.

This solo-singing and choral competition was held as usual in connection with the annual Cannock District Horticultural Show. It drew a surprising number of competitors. The adjudicator, Mr. John James, of Hanley, was kept hard at work for about seven hours. The tests and results were as follows:

SOLO CLASSES.

Soprano.—Test: 'Orpheus with his lute' (Sullivan). Six entries. 1st, Nellie Grice; 2nd, —Gregory.

Contralto.—Test: 'Land of Hope and Glory' (Elgar). Thirteen entries. 1st, Elsie Morgan; 2nd, Louise Lilly.

Tenor.—Test: 'An evening song' (Blumenthal). Ten entries. 1st, Robert Chaddock; 2nd, L. W. Wildgoose.

Bass.—Test: 'The Vagabond' (J. L. Molloy). Nine entries. 1st, A. Whatmore; 2nd, Percy E. Boot.

MIXED-VOICE CHOIRS (not more than 50 voices).

Tests: (a) 'The battle of the Baltic' (C. H. Lloyd). (b) 'Moonlight' (Eaton Fanning), Unaccompanied.

		Marks.
2nd.	Matlock (Mr. L. G. Wildgoose) ...	175
	Watling Street and District (Mr. W. Sherwin) ...	170
	Stirchley Co-operative (Mr. W. Leech) ...	175
	Weoley Glee Singers (Mr. T. Osborne) ...	169
2nd.	Wednesday and District (Mr. E. Amphlett) ...	180
	Mr. Appleby Matthews's, Birmingham (Mr. T. A. Appleby Matthews) ...	168
3rd.	Dudley Madrigal (Mr. Joseph Lewis) ...	177
	Longton (Mr. W. J. Salt) ...	179
	Darlaston Madrigal (Mr. P. L. Mayer) ...	174
1st.	The May Bank, Stoke-on-Trent (Mr. A. Dutton) ...	181
	Wolverhampton (Mr. H. Underwood) ...	178
	(100 marks maximum for each piece.)	

That eleven choirs should seek this vent for their energies in the middle of September is an illuminating fact which provides food for thought on the part of hesitating competition managers.

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15 Fisher
16 In all
17 All am
18 When
19 Jolly C
20 Emigr
21 Sheph
22 Pedlar
23 Fairies
24 June (s
25 Awake
26 Fair F
27 O happy
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29 Dirge
30 Anger
31 The D
32 God w
33 Ther
34 Footba
35 Hayma
36 Come
37 Old M
38 Iavoca
39 A Nig
40 Dirge
41 A Drin
42 Sylvan
43 Consol
44 Good n
45 Hunting
46 Lady
47 Fear n
48 Blow, b
49 The Bi
50 Englan
51 Come
52 When
53 Who is
54 Fear n
55 Blow, b
56 The Bi
57 Englan
58 Come
59 Song to
60 The In
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62 Robi
63 Break
64 Echoes
65 Song o
66 Christm
67 Adieu,
68 Sir Kn
69 The W
70 Woman
71 Antoly
72 Footste
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74 The Pi
75 My son
76 Awake,
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81 All is n
82 Hark h
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			1d.	172	prither send me back	"	1d.	258	How sweet is summer	...	"	2d.

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PEACE

(A FABLE)

THE WORDS BY I. J. INNES POCOCK

SET AS A PART-SONG FOR S.A.T.B. BY

J. FREDERICK BRIDGE, C.V.O.

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Allegro moderato e staccato.

SOPRANO. The Hens sate cack - ling, sate cackling on the bough, As

ALTO. The Hens sate cack - ling, sate cackling, cackling on the bough, As

TENOR. Sate cackling on the bough, on the bough,

BASS. Sate cackling, cackling on the bough, on the bough, As proud as they

Allegro moderato e staccato. $\text{d}=112$.

ACCOMP. (For practice only.)

proud as they could be; Sir Rey - nard came, came and stood be-

proud as they could be; Sir Rey - nard came, came and stood be-

As proud as they could be; Sir Rey - nard came, came and stood be-

be, as they could be; Sir Rey - nard came

p *mf*

mf

Also published for A.T.B.B. in THE ORPHEUS, No. 30, price 6d.
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EXTRA SUPPLEMENT.

October 1, 1915.

PEACE.

low, Rey - nard came and stood be - low, A cour - teous
cres. dolce.

low, Rey - - nard came and stood be - low, A cour - teous
cres. *p. dolce.*

low, Rey - - nard came and stood be - low, A cour - teous
cres. *p. dolce.*

and stood be - low,

cres. *p. dolce.*

knave, a knave was he, a cour - teous knave, a knave was he.
 knave was he, a courteous knave, a knave, a knave was he.
 knave, a knave was he, a courteous knave, a knave, a knave was he.
dolce. a knave was he, a cour - teous knave, a knave was he.
 a knave was he, a cour - teous knave, a knave was he.

Più lento.
con express.

The tears were standing in his eyes, And some ran down his
 The tears, the tears were standing in his eyes,
 The tears were standing in his eyes, And some ran down his
 The tears were standing in his eyes, And some ran down his
Più lento. $\text{♩} = 84$

PEACE.

cheek, 'My heart, it is . . . so . . . full,' he cries, 'For
 some . . . ran down his cheek, . . . 'My heart, it is so
 cheek, 'My heart, it is . . . so full,' he cries, 'For
 cheek, 'My heart, it is so full, For

joy I scarce can speak. A peace, a
 full, For joy . . . I scarce can speak. An u - ni - ver - sal peace, a
 joy I scarce can speak. An u - ni - ver - sal peace, Has
 joy I scarce can speak, scarce can speak. An u - ni - ver - sal peace, Has

ores. peace, Has been proclaim'd at last; All an - gry pas-sions now must cease, All
 crea. peace, Has been proclaim'd at last; All an - gry pas-sions now must cease, All
 peace, Has been proclaim'd at last; All an - gry pas-sions now must cease, All
 crea. been pro-claim'd at last; All an - gry pas-sions now must cease, All
 crea. been pro-claim'd at last; All an - gry pas-sions cease, All
 crea.

PEACE.

legato ed animato.

treach'rous wiles are past. The Hawk and the Wren walk arm in . . arm, The
legato ed animato.

treach'rous wiles are past. The Hawk and the Wren walk arm in . . arm, The
legato ed animato.

treach'rous wiles are past. The
legato ed animato.

treach'rous wiles are past. The
legato ed animato.

Mouse has kiss'd the Cat. And the
 Mouse has kiss'd the Cat, kiss'd the Cat. *p legato.* And the
 Mouse has kiss'd the Cat, kiss'd the Cat. The Wolf and Sheep have hired a . . farm, And the
p legato. The Wolf and Sheep have hired a . . farm, And the
p legato.

Dog dines with the Rat. *p*

Dog dines with the Rat, with the Rat.

Dog dines with the Rat.

Dog dines with the Rat. And I, to bring the glo- rious
f

PEACE.

glorious news, from the wood, *più lento.* Come
 glorious news, from the wood, *più lento.* Come
 glorious news, from the wood, *più lento.* Come
 news, Have hur - ried, hurried from the wood, *più lento.* Come down, dear friends, come
 down, and don't re - fuse To hail the ti-dings good, *a tempo.*
 down, and don't re - fuse To hail, to hail the ti - dings good, *a tempo.*
 down, and don't re - fuse To hail, to hail the ti - dings good, *a tempo.*
 down, come down, and don't re - fuse To hail the ti-dings good, Come
 Come down, and don't re - fuse To hail . . . the ti-dings good.
 Come down, and don't re - fuse To hail . . . the ti-dings good.
 Come down, and don't re - fuse To hail . . . the ti-dings good.
 down, dear friends, come down, come down, don't re - fuse To hail . . . the ti-dings good.

rall. *Slow.*

Come
Come
Come
ds, come
a tempo.
a tempo.
a tempo.
Come
tempo.

Allegro moderato e staccato.

PEACE.

The Cock stretch'd out his neck, ^ the Cock stretch'd out his neck, and
The Cock stretch'd out his neck, the Cock stretch'd out his neck, and
The Cock stretch'd out his neck, his neck, the Cock stretch'd out his
The Cock stretch'd out his neck, his neck, and said, his

Allegro moderato e staccato. = 112.

said, ^ Hey ! Cock - a - doo - dle - doo ! ^ 'Tis strange, 'tis strange

said, stretch'd out . . . his neck, and said, 'Tis strange, 'tis strange

neck, and said, 'Tis strange, 'tis strange

neck, and said, 'Tis

cres. how soon reports are spread, strange how soon reports are spread, I hope, I *dolce.*

how soon reports are spread, strange how soon reports are spread, I hope, I

how soon reports are spread, strange how soon reports are spread, I hope, I

strange, 'tis strange, 'tis strange, 'tis strange,

cres.

dolce.

PEACE.

hope the news is true, I hope the news, the news is true.
 hope . . . the news is true, I hope the news, the news, the news is true.
 hope the news is true, I hope the news, the news, the news is true.
dolce. I hope the news is true, I hope the news, the news is true.

Slower.

What mean, what mean those merry sounds!
 What mean, what mean those merry sounds?
 What means that scar - let on the lea? What mean those sounds?

Slower. ♩ = 84.

Allegro vivace.

O! 'tis a jo - vial sight to see, 'tis a jo - vial
 O! 'tis a jo - vial sight, 'tis a jo - vial sight to see, a jo - vial
 O! 'tis a jo - vial sight, 'tis a jo - vial sight to see, a jo - vial

Allegro vivace. ♩ = 126.

PEACE.

sight, a jo - vial sight, a jo - vial sight to see, The hunts - men and the
 sight, a jo - vial sight, a jo - vial sight to see, The hunts - men and the
 sight, a jo - vial sight to see, The hunts - men and the
 hounds, the hunts - men and the.. hounds! "I must a -
 hounds, the hunts - men and the.. hounds! "I must a -
 hounds, the hunts - men and the hounds! "I must a -
 'What's that you say? I must a - way, I must a -
 way, Replied that art - ful Fox; 'Oh! do not go; 'tis peace, you know, 'tis
 way, I must a - way.' 'Oh! do not go; 'tis peace, 'tis peace, 'tis
 way, I must a - way.' 'Oh! do not go; 'tis peace, you know, 'tis
 way, I must a - way.' Largo. $\text{A} = 60$
 p pp

PEACE.

Tempo vivace.

peace, 'tis peace, you know, 'tis peace, you know, Sung
 peace, 'tis peace, you know, 'tis peace, you know, Sung
 peace, 'tis peace, peace, 'tis peace, Sung
 'tis peace, peace, Sung
Tempo vivace.

out the Hens and Cocks, the Hens and Cocks.
 out the Hens and Cocks, sung out the Hens and Cocks.
 out the Hens, the Hens and Cocks.
 out the Hens and Cocks, the Hens and Cocks.

Andante.
f ad lib. (May be sung as a Solo).

'Nay !' Reynard cried, and lick'd his chaps, 'My flight a-brupt ex-euse, I'll
Andante.

f ad lib.

PEACE.

Allegro vivace.

'Tis a jo - vial sight to ..

'Tis a jo - vial sight to ..

'Tis a jo - vial sight to ..

call an - o - ther day; p'raps They have not heard the news,

Allegro vivace. ♩=126.

see, The hunts - men and the.. hounds, p'raps

see, The hunts - men and the.. hounds, p'raps

see, The hunts - men and the hounds, p'raps

they have not heard the news, not heard the

They have not heard the news, The hunts-men and the hounds, the

They have not heard the news, The hunts-men and the hounds, the

They have not heard the news, The hunts-men and the hounds, the

news, have not heard the news, not heard the news, they have not heard the

PEACE.

con fuoco.

hunts - men and the .. hounds, the hunts - men and the ..

con fuoco.

hunts - men and the .. hounds, the hunts - men and the ..

con fuoco.

hunts - men and the hounds, the hunts - men and the ..

con fuoco.

news, they have not heard the news,

con fuoco.

hounds, They .. have not heard the news, The hunts-men and the

hounds, p'raps They have not heard the news, The hunts-men and the

hounds, p'raps They have not heard the news, The hunts-men and the

not heard the news, not heard the news, The hunts-men and the

hounds, the hunts-men and the hounds, the hunts-men and the hounds.

accel.

hounds, the hunts-men and the hounds, the hunts-men and the hounds.

accel.

hounds, the hunts-men and the hounds, the hunts-men and the hounds.

accel.

hounds, the hunts-men and the hounds, the hunts-men and the hounds.

hounds, have not heard the news, they have not heard the news.

accel.

senza rall.

v v v